

**BULLETIN OF
THE INSTITUTE OF
TRADITIONAL CULTURES
MADRAS**

**1972
JANUARY TO JUNE**



**UNIVERSITY OF MADRAS
MADRAS-5, INDIA**

**Institute of Traditional Cultures
Madras**

EXECUTIVE COMMITTEE

President:

Thiru N. D. Sundaravadivelu

Members :

Dr. T.M.P. Mahadevan

Dr. N. Sanjivi

Thiru C. E. Ramachandran

Dr. K. K. Pillay (*Ex-Officio*)

P R E F A C E

This issue of the Bulletin conforms to the same plan as the earlier ones. The sources from which the different sections are compiled are indicated in the relevant contexts. The Institute is indebted to all those who have helped in the compilation of the Bulletin.

The Institute is grateful to the Government of India and to the Government of Tamil Nadu for their grants for the year 1972 which has enabled the Institute to continue to function on the same lines as it did in the previous years. To the University of Madras and its esteemed Vice-Chancellor, Thiru N. D. Sundaravadivelu, who is the President of the Institute, it is indebted in no small measure. The University accommodates the Institute in its buildings, and provides it with other amenities; its large academic staff in its various Research Departments in the Humanities offer their hearty co-operation in the work of the Institute. It also bears as usual, the cost of paper and printing the two issues of the Bulletin for the year. The Executive Committee has given much ready help in the management of the Institute both on its administrative and academic sides.

14th August, 1972.

K. K. PILLAY.

CONTENTS

PREFACE	...	iii
The Concept of Bhakti in Advaita Vedanta	...	1
<i>Mrs. B. Sitamahalakshmi, M.A., M.Litt.</i>		
Modernization	...	50
<i>Dr. C. M. Abraham, M.A., Ph.D.</i>		
Voice-Culture with Special Reference to South Indian Music	...	71
<i>Kumari S. A. Durga, M.A., M.Litt.</i>		
The Kālāmukha Sect in the Tamil Country	...	101
<i>B. G. L. Swamy & K. R. Nanjundan</i>		

SECTION II

REPORTS OF SEMINARS AND LECTURES

Tradition — A Social Analysis	...	117
Hinduism and / Inter-Faith Dialogue	...	152
<i>Dr. P. Nagaraja Rao</i>		

SECTION III

BIBLIOGRAPHY OF BOOKS AND ARTICLES

Art	...	165
Culture	...	165
• History	...	166
Language and Literature	...	168
Medicine	...	170
Philosophy	...	171
Sculpture	...	174
Sociology	...	174

**SECTION IV-A : INSTITUTIONS
INDIA**

Culture	...	177
History	...	178
Medicine	...	180
Music	...	181
Philosophy	...	182

SECTION IV-B : SCHOLARS AND ARTISTS

India	...	183
-------	-----	-----

SECTION V : EXHIBITIONS

Amrita Sher-Gil Exhibition	...	189
Three Centuries of German Indology	...	193

SECTION VI : ARTS AND CRAFTS

Variegated Handloom Products of Tamil Nadu	...	197
--	-----	-----

SECTION VII : FOLK AND OTHER ARTS

Urgent Research in the Field of Folk-Culture and Dance	201
German Theatre Today	...	204
People's Theatres	...	207

SECTION VIII

Notes and News	...	211
----------------	-----	-----

SECTION IX

Reviews	...	223
---------	-----	-----

THE CONCEPT OF BHAKTI IN ADVAITA VEDANTA

BY

MRS. B. SITAMAHALAKSHMI, M.A., M.Litt.,

Junior Research Fellow, CASP, University of Madras

In general, Indian philosophy may be said to have arisen out of the need to overcome the suffering found in life. The ancient Indians were mainly concerned with the problem of removing suffering as is revealed by the fact that all the systems of philosophy are oriented towards *mokṣa* which represents the state of absolute freedom from suffering. The course of discipline for attaining the goal of *mokṣa* is also laid down in all the systems of Indian philosophy. Two important constituents of this discipline are taught in common in all the systems of philosophy—Vedic as well as non-Vedic. They are detachment (*vairāgya*) and self-knowledge (*ṛ�nāna*). To these two, the theistic doctrines of the Nyāya-Vaiśeṣika, Yoga, Viśiṣṭādvaita and Dvaita and the supra-theistic doctrine of Advaita add one more distinctive feature called *bhakti* or loving devotion.

There is a general criticism that the fundamental metaphysical position of Advaita is such that it cannot accord any place to *bhakti* or loving devotion to God in its scheme of practical disciplines. The philosophy of Advaita involves the doctrine of *avidya* or *maya*. It is based on the *Prasthanatraya*, the triple canon of the Vedānta, that is, the *Upaniṣads*, the *Bhagavad-gītā*, and the *Brahma-sūtra*. The distinguishing feature of this school is the doctrine that the material world is an illusion. It is accordingly frequently referred to as *maya-vāda*. The ultimate reality is termed Brahman which is absolute consciousness. Owing to *avidya*, it appears as Īśvara, *jīva*, and the world. The true nature of Īśvara and *jīva* is Brahman. The universe as such is indeterminable either as real or as unreal. *Jīva* is to realize its identity with Brahman. To remain as Brahman is the ultimate goal, that is, liberation. And, this

is possible only by overcoming *avidya*. *Avidya* has Brahman as its content (*viṣaya*) and hence it could be removed only by the intuitive knowledge or the direct experience (*sakṣatkara*) of Brahman. The formulation by Śrī Śaṅkara of Advaita in systematic form and in alliance with the doctrine of *avidya* has established the way of knowledge as the sole means of liberation. On this ground it has been maintained by the critics of Advaita that *bhakti* or loving devotion to Īśvara is not necessary in Advaita. The critics of Advaita further contend that *bhakti* or loving devotion to Īśvara is not only not necessary but also not possible in Advaita. According to Advaita, Brahman alone is real, and so there is no distinction of a God who rules and the world and *jivas* ruled by Him. The universe is neither one with nor different from Brahman. It is illusory. *Bhakti* involves a distinction between *jīva* and Īśvara and, in order that it may be practised the universe must be real. Advaitins contend that the difference between *jīva* and Īśvara is only illusory, as both are in essence Brahman. And the universe also is illusory. Hence *bhakti* towards Īśvara is not possible in Advaita.

An elaborate discussion on the concept of *bhakti* beginning with Śrī Śaṅkara and culminating in Madhusūdana Sarasvatī's famous treatise *Bhaktirasayana* and his commentary *Gūḍhārtha-dipikā* on the *Bhagavad-gītā*, proves that *bhakti* is not only possible but also necessary in Advaita. This we shall discuss in detail in the sequel. We may here state in passing that *bhakti* has its legitimate place on the practical side of Advaita. The conception of Īśvara who is a complex of *nirguna* Brahman and *avidya* as the material and the efficient cause of the phenomenal world has been there in Advaita allowing room for devotion to Īśvara by *jīva* who also is viewed as a complex of *nirguna* Brahman and *avidya* and its product - mind. The world is illusory only from the stand-point of the ultimate reality. The author of the *Brahma-sūtra* who holds the *vivarta-vāda*,¹ that is, the theory that the world is an appearance of Brahman and therefore illusory advocates this theory from the stand-point of the ultimate reality. So long as the knowledge of Brahman has not arisen the entire complex of phenomenal existence is taken as true,

1. *tadananyatvam - arambhanasabdādibhyah*, II, 1, 14.

even as the phantoms of a dream are taken as true until the sleeper awakes. It is from this stand-point that the author of the *Brahma-sūtra* holds the *parināma-vāda*,² that is, the theory that the world is a transformation of Brahman. The world is treated to be real. Īśvara is considered to be omniscient, omnipotent, and omnipresent. And the *jīva* is considered to be different from Īśvara. The ordinary course of secular and religious activities including *bhakti* towards Īśvara goes on undisturbed until the rise of the knowledge of Braman. It follows from this that the Advaitic theory does allow room for *bhakti* towards Īśvara.

All writers on Advaita usually begin their treatises with reverential salutations to Īśvara, as devotion (*bhakti*) towards Īśvara is the proximate means (*antaraṅga-sādhana*) of the intuitive knowledge of Brahman. It is with the view of attaining to the latter that *bhakti* towards God has been pursued by all the preceptors of Advaita.

Srī Śaṅkara who maintains *nirguna* Brahman to be the ultimate reality and its knowledge to be the sole means of liberation is also the author of some of the most moving stotras, that is, hymns and praises, on various deities such as Śiva, Viṣṇu, Ganeśa, Subrahmanyā and others which are only the manifestations of Brahman. His *Dakṣināmūrti* stotra is supreme in its combination of *bhakti* with profound doctrines of Advaita. He is credited with having established on the basis of scriptural teachings the worship of the six embodied deities, namely, Āditya, Ambikā, Viṣṇu, Ganeśa, Śiva, and Subrahmanyā. His reconciliation of *bhakti* and *jñāna* in his *Prabodhasudhākara* testifies to the fact that *bhakti* occupies an important place on the practical side of Advaita. This is also evident from his analysis of the *Bhāgavata* school. While commenting on the *Brahma-sūtra*³ which refutes the view-point of the *Bhāgavata* school, Srī Śaṅkara does not entirely disapprove of that system. Some of its points he accepts, as they are, as he says, supported by śrutis and smṛtis. It is important to see just what aspect of the *Bhāgavata* school appeared to Srī Śaṅkara as valid and for this purpose

2. *bhoktrapatteḥ avibhāgāś cet syāllokavat*, II, i, 13.

3. *BS*, II, ii, 42 : *Utpattyasambhavat*.

we quote the brief statement of the *Bhāgavata* position which he places before his criticism.

The *Bhāgavata* school admits that Vāsudeva is the highest reality and He is of the nature of pure consciousness. He is both the material and the efficient cause of the world. He exists as Saṅkarṣaṇa, Pradyumna, and Aniruddha which stand respectively for the individual soul, the mind, and the ego-sense. Vāsudeva is the ultimate cause and the three others are His effects. By devotion towards the highest reality the individual soul reaches it.

Śrī Śaṅkara, while examining this view, states that in their description of the highest self, the Bhāgavatas are in harmony with the Veda which teaches that the highest self exists in a manifold form. He admits the view that devotion towards the highest reality (Vāsudeva) leads the individual soul to it, by stating that this view is based on śrutis and smṛtis. Only Śrī Śaṅkara objects to the doctrine of the origination of the individual soul from the highest self. If such were the case, the individual soul would be non-permanent and there would be no possibility of final release. The point that is of profound importance here to note is that Śrī Śaṅkara holds the view that devotion to God (*iśvarapraṇidhāna*) is based on scriptural and smṛti texts.⁴ And he considers *bhakti* to be a proximate means (*antaraṅga-sādhana*) of the intuitive knowledge of Brahman.

In his commentary on the *Brahma-sūtra—parattu tacchruteḥ* (II, iii, 41) Śrī Śaṅkara states that the intuitive knowledge of Brahman which leads to liberation arises from the major texts of the Upaniṣads through the grace of God.⁵ There is also a well-known saying that the desire to know the non-dual self arises from the grace of God.⁶ The grace of God could arise only from loving devotion or *bhakti* towards Him.

4. *śruti-smṛtyoḥ iśvarapraṇidhanasya prasiddhatvāt*, Śrī Śaṅkara's commentary on *BS.* II, ii, 42.

5. *tadanugrahahetukenaiva vijñānenā mokṣasiddhirbhavitumarhati*, *Ibid.*, on *BS.*, II, iii, 41.

6. *iśvarānugrahādeva pūṁsi amādavaitavāsana*, *Avadhytagitā*.

It is not therefore right to maintain, as some have tried to do, that *bhakti* has no place in Advaita. It is there, but it does not exhibit all the various features which as the result of later elaboration and development are associated with it. The word *bhakti*, it is true, is used by Sri Saṅkara in the sense of *nididhyasana*⁷ which is more intellectual than emotional, and in the sense of the intuitive knowledge of Brahman itself.⁸ But *bhakti* meaning loving devotion towards Īśvara is also noticeably present in Advaita. It is instrumental in the attainment of release only indirectly, that is, through knowledge and not directly and finally.

The Concept of Liberation and the Role of Bhakti

From what has been said above it is clear that according to Advaita, one and the same Brahman comes to appear as Īśvara, *jīva* and the world. Īśvara always realises His identity with Brahman and so He is ever-released. The world is an illusory appearance of Brahman and it is sublated by the intuitive knowledge of Brahman. It is only *jīva* who falsely identifying itself with body-mind complex undergoes transmigration and strives after liberation. *Jīva* is Brahman itself appearing through the limiting adjunct—mind, which is a product of *avidyā*. Brahman reflected in or delimited by *avidyā* and its product—mind appears as *jīva* and thus there results the mutual identification of *jīva* with the qualities of mind like finitude, agency, etc. Further there is the mutual identification of *jīva* associated with mind and its qualities with sense-organs, body, etc. Sri Saṅkara in his commentary on the *Brahma-sūtra* says : ‘As long as the *jīva* is associated with the adjunct - mind, so long only is the *jīva* a *jīva*. In reality, however, there is nothing like *jīva*-hood apart from what is fancied to be such by reason of this adjunct.⁹ He proceeds to point out :

7. See *Vivekacūḍāmaṇi*:

*mokṣa-sādhana-samagryām bhaktireva gariyasi
svasvarūpānusandhanām bhaktirityābhidhiyate.*

8. *bhaktyā jñānalakṣanayā*. Sri Saṅkara’s commentary on the *Bhagavadgītā*, VIII, 22; XVIII, 55.

9. *yāvadeva cāyām buddhyupādhisambandhah tāvadevāsyā jīvatvām samsār-tivām ca ; paramārthatastu na jīvo nāma buddhyupādhisambandha-parikal-pitasvarūpavyatirekeṇa asti*. Sri Saṅkara’s commentary on *BS*, II,iii, 30.

"This relation of Brahman with mind has but *avidyā* as its source, and this *avidyā* cannot be removed by anything other than the knowledge of Brahman. Hence this relation with such limiting adjuncts as the mind does not cease so long as the identity of *jīva* with Brahman is not realised.¹⁰ *Avidyā*, therefore, is the source of all evil and its removal would necessarily bring about the removal of the relation of mind and its qualities like finitude, agency, etc. *Jīva*, then, ceases to be a *jīva*, as it is manifest as Brahman in its true nature of absolute bliss and consciousness. And this is liberation. The matter that is of profound importance here is that Brahman associated with *avidyā* and mind is *jīva* - the transmigratory soul. And, when that association is removed, there is liberation. Liberation is thus the removal of *avidyā*.¹¹

Avidyā could be removed only by the direct knowledge of its substratum (*āśraya*). And substratum is defined as the content of *avidyā* which is the source of all superimpositions. Brahman is the content (*viśaya*) of *avidyā* and hence it is its substratum. Its knowledge, therefore, necessarily removes *avidyā*.

Now we shall deal with the means of the intuitive knowledge of Brahman. There are two-fold means, namely, instrumental cause and auxiliary cause. The latter is again two-fold as remote means (*bahirāṅga-sādhana*) and proximate means (*antarāṅga-sādhana*). We shall take up the auxiliary cause first.

Of the two auxiliary causes, the remote means to the intuitive knowledge of Brahman consists of those that have been prescribed in the scriptural text as indirectly helpful for the rise of the knowledge of Brahman by giving rise to the desire for the knowledge of Brahman (*vividisā*). The Upaniṣadic text 'The Brahmins seek to realise Brahman through the study of the Vedas, through sacrifices, through gifts, and through austerity and fasting'¹² prescribes performance of duties relating to one's stage and class of life with reference to the knowledge of Brahman. One's

-
- 10. *api ca mithyājñānapurassaro'yaṁ ātmano buddhyupadhisambandhaḥ na ca mithyājñānasya samyagjñānādanyatra nivṛttirasti ; ityatāḥ yavat brahmaṭmatānavabodhaḥ tāvadayam buddhyupādhisambandho na sāmyati, ibid.*
 - 11. *mokṣaḥ avidyanivṛtīr vā, S'ri S'aṅkara's Commentary on Brh., I, iv, 7.*
 - 12. *tamevaṁ vedānuvacanena brāhmaṇā vividisanti yajñena dānena tapas & anaśakena, Brh., IV, iv, 22.*

duties when performed by dedicating their results to God remove the unseen demerit present in the mind of the aspirant which prevents the rise of the desire for the intuitive knowledge of Brahman.

It has been said that the performance of one's duties generate in the mind of the aspirant the desire to know Brahman. It is now necessary to set forth the process through which the latter arises. One's duties when performed by dedicating their results to God remove the unseen demerit (*durita*) present in the mind of the aspirant which prevents the rise of the desire to know Brahman. Then there comes the intellectual conviction that Brahman alone is real and the world is not real. This intellectual conviction is termed *nityā-nitya-vastu-viveka*. This leads to absolute detachment from enjoyment of objects here and hereafter. This is termed *ihamutrarthā-bhogavirāga*. This, in turn, gives rise to what is known as *śamādi-sadhana-sampat*. These are *śama*, *dama*, *uparati*, *titikṣā*, *saṃdhana* and *śraddha*. Of these, the first two namely, *śama* and *dama* respectively represent the control of the mind and of the senses. *Uparati* is renunciation in spirit if not in fact. *Titikṣā* is fortitude - a form of courage shown in enduring opposites like heat and cold or pain and pleasure. *Samādhāna* is power of concentration and *śraddha* is faith in the teaching of the Upaniṣads. These qualities when pursued give rise to the intense desire for release from *samsāra* which is termed *mumukṣutva*. The aspirant knows from a study of the Upaniṣads that the means to release is the intuitive knowledge of Brahman which is of the nature of consciousness and bliss. His intense desire for release thus leads to the intense desire for its means, namely, the intuitive knowledge of Brahman (*vividīṣā*). Thus one's duties when performed by dedicating their results to God inevitably lead to the desire for the intuitive knowledge of Brahman by giving rise to the four traits, namely, *nityā-nitya-vastu-viveka*, *ihamutrarthā-bhogavirāga*, *śamādi-sadhana-sampat*, and *mumukṣutva*. Sri Śaṅkara in his *Aparokṣā-nubhūti* says that there arises the 'four-fold aid' to the aspirants by the grace of God who is pleased by the penance in the form of performance of duties relating to one's class and stage of life.¹³

13. *svavarnāśrama dharmeṇa tapasā haritoṣṇāt*

sadhanān prabhavet puṁśām vairāgyādi catuṣṭayam, Aparokṣānubhūti,

Srī Madhusūdana Sarasvatī in his *Gūḍhārthadīpikā*¹⁴ points out that performance of duties relating to one's class and stage life of by dedicating their results to God, includes loving devotion towards God in the form of uttering His mantras and hymns. This, by removing the unseen demerit (*durita*) present in the mind of the aspirant gives rise to the four-fold aid mentioned above and consequently to the intense desire to attain the knowledge of Brahman. To perform one's duties in this way is known as the path of action or *karma-yoga*. This is also referred to as *dāsyabhakti*.¹⁵

So far the discussion regarding the remote means. The proximate means, on the other hand, consists of those factors which are prescribed in the scriptural text as directly helpful to the rise of the knowledge of Brahman. They must, therefore, be pursued till knowledge arises.

The Upaniṣadic texts¹⁶ speak of asceticism as the most important factor contributing to the rise of the knowledge of Brahman. Srī Madhusūdana Sarasvatī points out that it is Lord Kṛṣṇa's view that one should take up asceticism to pursue the other group of proximate means, namely, *śravana*, *manana*, and *nididhyāsana* after one gets the intense desire to know Brahman which arises from intense detachment from worldly objects which in turn is due to purification of mind by the performance of rituals by dedicating their results to God.¹⁷ He further observes that the *Bhagavad-gītā* passage (VI, 3) :

*aruruksormuneryogam karma karaṇamucyate
yogarūḍhasya tasyaiva śamah karaṇamucyate*

emphasises the need for asceticism. The word *yoga* means intense desire for the knowledge of Brahman which is preceded by absolute-

14. *niskāmakarmānuṣṭhānam tyāgāt kāmyaniṣiddhayoh*
tatrāpi paramo dharmāḥ japaśtutya dīkhaṇ hareḥ, *GD.*, p. 3.

15. *iśvararpaṇabuddhyā karmānuṣṭhānasya dāsyarūpabhaṅgavad*
bhaktitvena pratipādanat, *Bhaktiprakāśa*, p. 4.

16. *etameva pravrājino lokamicchantaḥ pravrajanti*, *Bṛh.*, IV, iv, 22.

17. *tasmād adau bhagavadarpaṇabuddhyā niskāmakarmānuṣṭhanat*
antaḥkaraṇaśuddhau tivrena vairāgyena vividiṣayām
dṛḍhayām sarva-karma-sannyasāḥ śravana-mananādirūpa.
vedāntavākyavicarāya kartavya iti bhagavato matam, *GD*, p. 242.

detachment from enjoyment of objects here or hereafter.¹⁸ And the word *śama* means renunciation of all activities. This passage, therefore, means that duties are useful to one who wants to get the desire to know Brahman, and in the case of one who has attained the desire to know Brahman renunciation of all activities is the means for attaining the knowledge of Brahman. Thus renunciation of all activities which is known as *sarva-karma-sannyasa* or *vividisha sannyasa* is one of the means that are proximate to the knowledge of Brahman itself.

The other group of proximate means are *śama*, *dama*, *uparati*, *titikṣā*, *samādhāna*, and *śraddhā*. The *Bṛhadāraṇyaka* text¹⁹ prescribes these as the means to the knowledge of Brahman. These have been explained before. The author of the *Brahma-sūtra*²⁰ states that one must possess the proximate means as they are enjoined as the means to knowledge and on that account they have necessarily to be accomplished.

Sravāṇa, *manana*, and *nididhyāsana* constitute the other group of proximate means, and they are set forth in the Upaniṣadic text—Ātman should be realized, for that it should be heard, reflected, and meditated upon.²¹ *Sravāṇa* is inquiry (*vicāra*) into the Upaniṣadic texts under a preceptor who has the intuitive knowledge of Brahman. It is a mental activity and it leads to the determination of the import of the Upaniṣadic texts. Śrī Madhusūdana Sarasvatī observes that *Sravāṇa* includes the meditation on the syllable *OM* and the recitation of the Upaniṣadic texts by the aspirant when the latter is not in the presence of his preceptor.²² *Manana* is mental activity in the form of arguing within oneself after knowing definitely what the Upaniṣads teach with a view to convince oneself that that teaching alone is true. *Nididhyāsana* is the mental operation helpful to turn away the

18. *yogah atra tivravairāgyapūrvikā vividisha*, *ibid.*

• 19. *Bṛh.*, IV, iv, 23

20. *Śama.damādyupeth syat tathāpi tu tadvideḥ
tadaṅgatayā teṣāmavaśyanuṣṭheyatvāt*, *BS*, III, iv, 27

21. *ātmā va are draṣṭavyaḥ śrotavyaḥ mantavyaḥ nididhyāsitavyaḥ*
Bṛh., IV, v, 6

22. *brahmaṇiṣṭham gurum upasṛtya vedantavākyavicareṇa gurūpasadana
itarakale ca pranavajapa-upaniṣadāvartanādibhiḥ.....*
brahmaśvarūpaṁ kīrtayantaḥ, *GD*, p. 424.

mind from external objects in order to maintain the continuity of the knowledge in the form 'I am Brahman' that has arisen from *Sravāṇa* and *manana*. *Sravāṇa*, *manana* and *nididhyasana* are thus mental activities, and this is the view of Prakāśatman.

Another proximate means to knowledge is *bhakti* or worship of God which involves the emotional element of love. The Upaniṣadic text - 'If the truths of Vedānta are imparted to a high-minded person who has *bhakti* towards God and to his preceptor, then they are intuitively realized by him,'²³ speaks of *bhakti* towards God and the preceptor as a proximate means to the intuitive knowledge of Brahman. *Bhakti* is to be distinguished from meditative worship or *dhyāna* or *upāsanā* which is predominantly intellectual. *Bhakti* and *upāsanā* relate only to *saguna* Brahman. We have earlier pointed out that the Upaniṣads speak of Brahman as *nirguna* free from all attributes and as *saguna* associated with attributes. Śrī Sāṅkara expounds the view that the Upaniṣads speak of Brahman with attributes for the sake of meditative worship. He further emphasises the fact that Brahman as *nirguna* can only be realized as identical with one's self, and Brahman as *saguna* can only be worshipped.²⁴

Brahman associated with attributes (*saguna* Brahman) is unembodied. The Upaniṣads prescribe *upāsanās* on *Saguna* Brahman, and they are of the form of *ahamgrāhupāsanā*. This means that Brahman which is associated with attributes and which is unembodied must be meditated on as identical with the contemplative's own self. But for most people, limited as they are, this kind of meditative worship becomes difficult. For their sake, *saguna* Brahman itself assumes illusory male forms such as Brahmā, Viṣṇu, Śiva and female forms such as Sarasvatī, Lakṣmī and Pārvatī and further incarnates itself as Rāma, Kṛṣṇa, Matsya, Kūrma and other forms.²⁵ We shall refer these forms of Brahman as *sakāra* Brahman. Śrī Sāṅkara in his commentary on the

23. *yasya deve parābhaktih yathā deve tathā gurau, tasyaithe kāthitāhyarthāḥ prakāśante mahātmanah*, Śvet., VI, 22.

24. *evāṁ ekamapi brahma apeksitopādhisambandham nirastopādhisambandham ca upāsyatvena jneyatvena ca vedāntesu upadisyate*. Śrī Sāṅkara's Commentary on BS., I, i, 12. See also Śrī Sāṅkara's Commentary on BS., III, ii, 15.

25. *Siddhānta-bindu*, pp. 351-356.

Brahma-sūtra points out that *saguṇa* Brahman itself assumes various illusory forms in order to bestow grace upon its worshippers.²⁶ Each individual worshipper can have his chosen deity (*iṣṭadevata*), and he could worship the images of his chosen deity which are made alive with divinity by God. *Bhakti* or worship involving the emotional element of love is chiefly applicable here. It should be noted here that those who are capable of meditating on the *saguṇa* Brahman may also have a natural liking for the worship of *sākara* Brahman because of the latter's peculiar excellences, especially aesthetic excellences, which produce pleasant mental or aesthetic impressions on the worshipper. Śrī Saṅkara in his *Sivanandalaharī* defines *bhakti* as follows: "Just as, here, the seeds of the *ankola* tree go and attach themselves to the tree, the needle sticks to the magnet, the chaste woman to her lord, the creeper to the tree, and the river (runs) to the ocean, even so if the flow of the mind reaches the lotus-feet of the Lord of souls and remains there always, that is called devotion".²⁷ Sāṇḍilya defines *bhakti* as unbounded love towards God.²⁸ Śrī Madhusūdana Sarasvatī in his *Bhaktirasayana* states that the mental state in the form of God arising out of hearing the glories of God (*śravana*), reciting His names and glories (*kīrtana*), meditating His qualities and form (*smarana*), worshipping the feet of His image (*pāda-sevana*) worshipping Him with flowers (*arcana*), saluting His image (*vandana*), dedicating all the activities to Him (*dāsyā*), friendly attitude towards Him (*sakhyā*), and thinking of Him alone without any thought of attaining what is yet unattained or protecting what has been attained (*atmanivedana*) develops itself into the form of *bhaktirasa*.²⁹ It may be added here that Madhusūdana Sarasvatī speaks of these nine factors as *sādhana-bhakti* and the mental state in the form of God which develops itself into *bhaktirasa* as *sādhyā-bhakti*.³⁰ We shall deal with this subsequently. The point that is to be noted here is that meditative worship

* 26. *syādiśvarasyāpi icchāvaśānīmāyāmayam rupam sālhakānugrahārtham*,
Śrī Saṅkara's Commentary on BS, I, i, 20.

27. *Sivānandalaharī*, Edited by Dr. T. M. P. Mahadvan, (Madras), 1963, p. 87.

28. *sā parānuraktirīśvare*, *Bhakti Sūtra*, I, 2.

29. *drutasya bhagavaddharmāt, dhārāvāikatām gatā, sarveṣe manaso vṛttih bhaktirityabhidhīyate*, BR, p. 13.

30. BR, p. 8.

(*upāsanā*) of *saguṇa* Brahman or loving worship (*bhakti*) of *sākāra* Brahman is the proximate means to knowledge as they give rise to concentration of thought and also enables one to receive the grace of God which wards off all the impediments towards the realization of Brahman. Thus the proximate means are renunciation from all activities, *śama*, *dama*, etc., *śravana*, *manana*, *nididhyāsana* and *upāsanā* or *bhakti*.

Bhakti towards *sākāra* Brahman, if practised independently, leads the aspirant to the world of Hiranyagarbha wherein he attains the intuitive knowledge of Brahman. On the other hand, if *bhakti* is practised along with *jñāna-yoga* then it gives concentration of thought and renders *nididhyāsana*, on *nirguna* Brahman possible. In fact unless one has concentration of thought one cannot pursue *nididhyāsana*, the most important constituent of *jñāna-yoga*. And, concentration of thought can be achieved through *upāsanā* on *saguṇa* Brahman. But the latter also requires concentration of thought which is possible only by *bhakti* towards the concrete manifestations of Brahman. *Bhakti* is thus necessary for one to pursue *nididhyāsana*.

So far we have considered the necessity of *bhakti* to be practised by the aspirant who is desirous of liberation. He is one among the four types of devotees mentioned in the *Bhagavad-gītā*. The text says³¹ that four types of people worship God with devotion, and they are :

- i. People like Draupadi, and animals like Gajendra and others who are afflicted by enemies ;
- ii. One who is desirous of liberation like Janaka and others;
- iii. One who is desirous of enjoyment here like Sugrīva and Vibhīṣaṇa or hereafter like Dhruva;

and, iv. One who has intuitively realized Brahman like Sanaka, Nārada, and others.

Of these four, the first three worship God with some end in view. It is the last one who worships God without desire for any

31. *caturvidhā bhajante mām janāḥ sukṛtino'rjuna
ārto jijñāsur arthaṛthi jñāni ca bharatarṣabha.* Bh. G., VII, 16

fruit.³² One who is desirous of liberation gets here itself the knowledge of Brahman by worshipping God if he pursues *jñāna-yoga*. In case he does not pursue *jñāna-yoga*, he attains the knowledge of Brahman after reaching the world of Hiranyagarbha. The other two, namely, those who are afflicted by enemies and those who are desirous of enjoyment are respectively relieved of their miseries and have their wishes fulfilled by the worship of God. They then gradually attain the desire to know Brahman and through that the knowledge of Brahman.³³ The one who has realized one's identity with Brahman remains as a *jīvanmukta* till his *prarabda-karma* is exhausted by the experience of its results. A *jīvanmukta*'s life has two phases known as *samādhi* and *vyuṭṭhāna*. In the former stage he is one with the non-dual Brahman. In the latter stage he engages himself in worldly activities without any attachment. At this stage he worships God owing to the latent impressions that had arisen from the worship of God prior to his attaining the knowledge of Brahman. In the *Bhāgavata* it is stated that the *Jīvanmuktas* who have the plenary experience, and who are free from all bonds, on reversion to empirical life, worship Lord Viṣṇu.³⁴ Madhusūdana Sarasvatī points out that no fruit results from the worship of God on the part of *jīvanmuktas*; worship of God is spontaneous in their case like the qualities of compassion, etc.³⁵

Apart from these four types of devotees, there is another type of devotee like Yudhiṣṭhīra who has not realised his identity with Brahman and who, unlike the first three types, worships God without any end in view. He is not desirous of heaven and not even of liberation. Being irresistibly attracted by the qualities of God, he worships the latter out of love. Such a one, according to Madhusūdana Sarasvatī, must be included under *Jñānī* whose worship of God is not governed by desire for any fruit. He points

32. *te ca trayah sakāmāḥ, ekaḥ akāmāḥ ityevam caturvidhāḥ*, *GD.*, p. 362

33. *tatra jijñāsuḥ jñānotpattyā sāksādeva māyām tarati,
ārto arthaṛhi ca jijñāsuvaṁ prāpya iti viśeṣaḥ*, *Ibid.*

34. *atmarāmaśca munayah nirgranthāpyurukrame
kurvantyahaitukim bhaktim itthambhūta-guṇo hariḥ*,

Bhāgavata, I, vii, 10

35. *jīvanmuktidaśāyāṁ tu na bhakteḥ phalakalpanā
adveṣṭītvādiratteṣāṁ svabhāvo bhajanaṁ hareḥ*, *GD.*, p. 6

out that the word *ca* in the *Bhagavad-Gita* text *ārto jijñāsuḥ arthaṛthi jñānī ca bharatarsabha*³⁶ suggests this. It is only with reference to this type of aspirant that the Lord says that He grants him the intuitive knowledge of Brahman out of compassion towards him.³⁷

To sum up our whole discussion: we began by stating that liberation is only Brahman when freed from the veil of *avidyā*. *Avidyā* has Brahman as its locus and it could be removed only by the intuitive knowledge of its locus, that is, Brahman. The instrumental cause of the intuitive knowledge of Brahman is the major texts of the Upaniṣads according to Prakāśātman or mind according to Vācaspatimiśra. The auxiliary cause is two-fold as remote means and proximate means. The remote means consists in the performance of deeds relating to one's stage and class of life by dedicating their results to any one of the personified forms of Brahman. This is known as *dāsyā-bhakti*. This is the first stage where *bhakti* is necessary. The proximate means are: *sarvakarma-sannyasa*, *śama*, *dama*, etc., *śravāṇa*, *manana*, *nididhyāsana* and *upāsana* relating to *Saguṇa* Brahman or *bhakti* relating to *sākāra* Brahman. Of these, *Śravana*, *manana* and *nididhyāsana* constitute what is known as *jñāna-yoga* and others are accessories to it. Those who pursue *jñāna-yoga* should worship *saguna* Brahman or *sākāra* Brahman in order to get concentration of thought. Worship of *saguna* Brahman, however, requires concentration of thought which could be achieved only by worship of *sākāra* Brahman. One could worship *sākāra* Brahman alone at this stage without resorting to the worship of *saguna* Brahman; but one cannot do the latter without the former. When the mind of the aspirant becomes free by pursuing *jñāna-yoga* along with *bhakti*, there arises the intuitive knowledge of Brahman from the major texts of the Upaniṣads or from the mind itself. This is the second stage where *bhakti* is necessary. Further one who is not competent enough to pursue *jñāna yoga* worships *sākāra* Brahman.

36. *Bh. G.*, 16.

Cakaraḥ yasyāpi niṣkāma.premabhaktasya jñāninyantarbhāvārthaḥ
GD., p. 363.

37. teṣamevānukaṁpārtham aham ajñānajam tamah
nāśayāmyātmabhbāvasthaḥ jñānadipena bhāsvatā

Bh. G., X, 11..

till the end of one's life. Such a one attains the intuitive knowledge of the form of God meditated upon, and after the final fall of one's body reaches the world of Hiranyagarbha and attains the knowledge of Brahman there. This is another stage where *bhakti* is found to be useful. Those who have realized their identity with Brahman worship the *sakāra* Brahman and this worship is spontaneous in their case. There are others who worship God with a view to get themselves relieved from miseries and to have their wishes fulfilled. They also gradually attain the knowledge of Brahman. Further, the grace of God which could be attained only by *bhakti* towards Him is very essential for warding off all impediments that stand in the way of successful accomplishment of *jñāna-yoga*.

Advaita thus accords a prominent place to *bhakti* towards *sakāra* Brahman in its scheme of practical disciplines. We shall now discuss the means, nature, and divisions of *bhakti*.

The Technique of Bhakti

It has been said that Advaita accords a prominent place to *bhakti* in its scheme of practical disciplines. We shall now deal with the nature, means, and divisions of *bhakti*.

Sāṇḍilya in his *Bhakti-sūtra* defines *bhakti* as unbounded love towards God.³⁸ Nārada also adopts this definition in his *Bhaktisūtra*.³⁹ Brahmānanda in his commentary *Nyāyaratnāvali* on the *Siddhantabindu* of Madhusūdana Sarasvatī regards *bhakti* as an act of worship of God which involves the offering of homage by mind or word or body by a devotee and the aim of which is to gratify God.⁴⁰ Viramitra in his *Bhaktiprakāśa* considers *bhakti* to be activity - mental or physical that contributes to the rise of intense love towards God which he refers to as *phalabhakti*. And, he regards the former as *sādhana-bhakti*. Of these two, *sādhana-bhakti*, being of the nature of activity, mental or physical is

38. *sā parānuraktiḥ iśvare*, I, 2.

39. *sā tvasmin paramapremarūpā*, 2

40. *bhaktiḥ bhajanām karmaṇā manasā rācā vā niṣpādyah bhajaniyasya tustihetuḥ vyāpārah bhajamāna puruṣanisṭhaḥ*, *Nyāyaratnāvali* on the *Siddhantabindu*, p. 359

prescribed and it comprises acts of worship such as obeisance, prostration, prayer, meditation and the like. The resultant *bhakti*, that is the *phala-bhakti* which is of the nature of ardent love towards God cannot be prescribed, as it ensues as a matter of course.⁴¹ Madhusūdana Sarasvatī in his *Bhaktirasayana* frames the definition of *Bhakti* thus : “*Bhakti* is that state of mind which after being liquefied by hearing the glories of God assumes the form of God that remains uninterrupted.”⁴²

What he means, he makes clear in his commentary on the *Bhaktirasayana*. Mind, he says, is to be conceived on the analogy of lac. It is by nature a solid substance like lac and it can be reduced to a liquid state, only through igniting factors (*tapaka*) such as love, rage, fear, friendship, joy, sorrow, and compassion.⁴³ These are innate in mind and they arise with reference to God on hearing His qualities, valorous deeds, and other details. We shall deal with this point in detail at a later stage. The matter that is of profound importance here is that mind melts and assumes that form of the object, the object with reference to which love and other factors have arisen. Here love and other factors arise with reference to God on hearing His qualities ; they, therefore, melt the mind and the liquefied mind assumes the form of God.⁴⁴ Mind which thus assumes the form of God will not efface the latter even after it returns to its original solid nature when love, etc., which are the igniting factors cease to operate; or even if it melts on account of love, etc., towards some other object.⁴⁵ Madhusūdana Sarasvatī compares this state of mind to lac in its liquefied condition. Excessive heat melts lac; and, when the vermillion colour (*hingularanga*) is added to the latter there would remain one mass of lac and vermillion colour. After this, when lac is free from excessive heat, it attains its original nature. If it is exposed to

41. *bhaktih dvidhā, anurāgātmikā phalabhaktih, Sādhanabhaktisca, tatra phalabhaktih sādhanānuṣṭhāndeva siddhā iti na vidheyā phalc vidhyabhāvāt, sadhanabhaktisca navadhā vihitā, Bhaktiprakāśa*, p. 30.

42. *drutasya bhagavaddharmat dhāravāhikatām gatā sarveṣe manaso vṛttiḥ bhaktirityabhidhiyate, BR.*, p. 13

43. *kāma.krodha.bhaya.sneha harṣa.soka.dayādayah tāpakaścittajatunah tecchāntau kathinam tu tat, Ibid.*, p. 14

44. *yadvिषये kāmādinām udrekaḥ tadviṣये cittasya dravibhāvah, Ibid.*, p. 14

45. *dravātāyām praviṣṭham syāt kathinyadaśāṅgatam cetah punah drutau satyām api tannaiva muñcati, Ibid.*, p. 15

excessive heat again, it will be liquefied; and even then it exhibits the same colour. In the same way mind which once liquefied and in which the form of God is deeply ingrained can never lose the form of God even if it assumes the forms of external objects subsequently. The devotee will always realize the immanence of God in all the objects he perceives. This view is based on the *Bhāgavata* text which states that "he who perceives the form of God in all the objects and all the objects in God, he is the best among devotees."⁴⁶ The form of an object in the liquefied mind is variously termed *samskara*, *vāsanā*, *sthāyibhāva* and *bhāvanā*.⁴⁷ Similarly the form of God in the melted mind or the mental state that has assumed the form of God is termed *bhakti* or *sthāyibhāva*. To distinguish this from other *sthāyibhāvas* we shall refer this as *bhaktisthāyibhāva*. And this develops itself into the form of *bhakti-rasa*.⁴⁸

It follows from the above that the liquefaction of mind is necessary if the mind has to assume the form of God. Madhusūdana Sarasvatī points out that if the mind is hard then it cannot assume the form of God. On the other hand if it is merely slackened due to love, rage, etc., that arise from hearing about God and is not liquefied, it will assume the form of God no doubt; but the latter will endure till the mind assumes the form of another object. The form of God in such a mind is not *vāsanā* but only a semblance of *vāsanā* (*vāsanabhāsa*).⁴⁹ The aspirant, therefore, must pursue the acts of worship such as hearing the glories of God and the like till love, rage and other factors are stimulated in such a way as to melt the mind which thereby would assume the form of God.⁵⁰

46. *sarvabhūteṣu yaḥ paśyet bhagavadbhāvam ātmanah
bhūtāni bhagavatyātman yeṣā bhāgavatottamah,* *Bhāgavata*, XI, ii, 45.
47. *drute citte viniṣiptasvākāro yastu vastunā
samskāra - vāsanā - bhāva - bhāvanā - śabdabhāgasau.* *BR.*, p. 15.
48. *sthāyibhāvagirāto'sau vastvākāro'bhidhīyate
vyaktaśca rasatāmeti parānandatayā punaḥ
bhagavān paramānandasvarūpasvayameva hi
manogataḥ tadākāro rasatāmeti puṣkalam,* *Ibid.*, p. 18.
49. *śithilibhāvamātramtu mano gacchatyatāpakaiḥ
na tatra vastu viśati vāsanātvena kiñcana,* *Ibid.*, p. 15.
50. *kāṭhinyam viśaye kuryāt dravatvam bhagavatpade
upāyah sāstranirdiṣṭaiḥ anukṣaṇamato budhah,* *Ibid.*, p. 28.

Mind could be taken to have been liquefied from certain external conditions known as *sattvika-bhāvas* which are as follows : marked unresponsiveness (*stambha*), perspiration (*sveda*), horripilation (*romāñca*), inarticulation (*svara-bhangā*), uncontrollable shaking of the body (*vepathu*), loss of normal colouring of the body (*vaivarnya*), flow of tears (*āśru*), and swoon (*pralaya*).⁵¹ One or many of these factors indicate that mind is liquefied. Madhusūdana Sarasvatī observes that mind could be known as liquefied only from the presence of any one of the above-mentioned factors. And unless the mind is liquefied it cannot assume the form of God which is termed *bhakti-sthāyibhāva*. And without the latter mind cannot become free from the forms of external objects which it has assumed from time immemorial.⁵² Madhusūdana Sarasvatī concludes by pointing out that the main teaching of all scriptures is that one should strive hard to make one's mind assume the form of God by acts of worship such as hearing the glories of God and the like.⁵³ Of course, this is simultaneous with the removal of the form of the external objects present in the mind from time immemorial.⁵⁴

It is instructive at this stage to consider the question whether the forms of the external objects present in the mind are natural to the latter or not. Madhusūdhana Sarasvatī holds that the forms of external objects in mind are not natural to the latter, but are only adventitious. In the waking state mind assumes the forms of gross objects through contact of senses with their respective objects. In the dream state, the latent impressions arisen from the experience of worldly objects make the mind assume the forms of dream objects that are subtle in nature. In the state of deep sleep mind does not assume the form of any object because of the absence of all objects in that state. It follows that the forms of

51. *stambhaḥ svedo'ha romāñcaḥ svarabhaṅgo'ha veopathuḥ
vaivarnyam āśru pralaya ityaśṭau sāttvikā matāḥ,*

Ibid., p. 27

52. (*bhaktiyā vinā kathāṁ āśayāḥ śuddhyet*), *bhaktisca dravatā
cetesā vinā kathāṁ syāt, dravacittāṁ ca kathāṁ romaharṣām
vinā ānandāśru ca vinā jñāyeta ityarthāḥ,*

Ibid., p. 28

53. *kathāṁ vinā romaharṣām dravatā cetasā vinā
vinānandāśrukalyā śuddhyet bhaktiyā vināsyah,*

Bhāgavata, XI, xiv, 23

54. *etāvān hi sarveśāṁ sāstrāṇāṁ rahasyabhuṭrthaḥ yad viṣayākāratānirā
karanyaपूर्वकामं cittasya bhagavadākāratāsāmpādanām sarveśāmapi
sāstrāṇāṁ atraiwa vyāpārabhedenā paryavasānāt,*

BR, p. 28

external objects in the mind occur as a result of external causes and hence they are not natural. The form of God in mind is but natural to the latter. It is because mind is a product of *avidyā*. *Avidyā*, however, is superimposed on Brahman. The complex of *avidyā* and Brahman is the *saguna* Brahman which when personified is viewed as Viṣṇu, Siva, and Brahmā. Īśvara, therefore, is the substratum of mind. And being the substratum, it is immanent in the thing superimposed on it, namely, the mind. The result of this argument is that the form of God is ever present in the mind.⁵⁵ To support this contention Madhusūdana Sarasvatī cites the text of the *Bṛhadāraṇyaka-upaniṣad-bhāṣya-vārika*.⁵⁶ It is stated therein that etheric space, being all-pervasive, naturally pervades the pot ever since the latter is created. But some productive factor is necessary to fill the pot with water. In the same way the form of God present in mind is natural because God is the substratum of mind and He is all-pervasive. But the forms of external objects are only adventitious.⁵⁷

At this stage an objection suggests itself and it is as follows: Since the mind naturally contains the form of God, one need not pursue acts of worship such as hearing the glories of God and the like with a view to make the mind assume the form of God. This objection leads to the conclusion that the texts which prescribe acts of worship have no end in view. Madhusūdana Sarasvatī answers this objection by pointing out that acts of worship when pursued make the mind assume the form of God; and, it is this form of God in mind that removes the forms of external objects present in the mind. The form of God which is naturally present in the mind co-exists along with the forms of external objects. Further, mind, in order that it may assume the forms of external objects, must function. It is, however, insentient and it cannot function unless it is inspired by the only sentient principle-Brahman. Brahman being supra-relational can be

55. *bhagavadāhāratā tu cittasya svabhāviku, tasya kāraṇibhūta sūkṣmakāraṇā nirvacanīyavicitrānekaṣaktimanmāyādhiṣṭhānasya vibhoḥ sarvāntaryāmi-*
ṇaḥ sarvatrānugatavāt, *Ibid.*, p. 29

56. *taduktaiḥ vārtikakārapādaiḥ : viyadvastusvabhāvānurodhādeva na karakāt*
viyatasampr̄ṇatotpattau kumbhasya evam dasādhiyām, *Ibid.*

57. *yathā ghaṭasya jalādipūrṇatā karaṇasādhyā ākāṣapūrṇatā tu*
svataḥ tasya sarvavyāpakatvāt, tadvat, *Ibid.*

associated with mind only through *avidyā*. And Brahman associated with *avidyā* is God. The latter inspires the mind which functions thereupon and assumes the forms of external objects. When we say that God inspires the mind what we mean is that God is immanent in mind. Thus the immanence of God in mind is the basis on which mind assumes the forms of external objects. The former cannot, therefore, remove the latter.⁵⁸ Herein arises the need for acts of worship which the scriptural texts prescribe. Observance of acts of worship makes the mind assume the form of God. The latter *appears* to be mediate because of the existence of the forms of external objects in mind. It, however, gradually removes the latter. When the acts of worship are continued vigorously, the form of God becomes immediate and it totally removes the impressions of external objects from the mind.⁵⁹ The texts which prescribe the acts of worship, therefore, are not without a purpose.

To sum up this part of the discussion : acts of worship such as hearing the glories of God give rise to love, rage, and other factors in respect of God. The latter when stimulated by vigorously pursuing the acts of worship liquefy the mind. The mind thus liquefied assumes the form of God. And this, if remains uninterrupted, is called *bhakti* or *bhaktisthāyibhāva*.

It would have become clear from the foregoing analysis that acts of worship like hearing the glories of God are the means for the mind assuming the form of God which is known as *bhakti*. Madhusūdana Sarasvatī, therefore, refers the former as *sādhana-bhakti* and the latter as *sādhyā-bhakti*. These two kinds of *bhakti* are signified by the word *bhakti* itself. If the word *bhakti* is interpreted to signify the means through which the mind assumes the form of God then it stands for *sādhana-bhakti*. If, on the other hand, it is interpreted to mean the mental state in the form of God in mind, then it stands for *sādhyā-bhakti*.⁶⁰

58. *yā hi svābhāviki bhagavadākāratā cittasya, sā viṣayākāratāsaḥacaritavāt tatsādhakatvācca na tadvirodhini,*

59. *sāstrajnayā tu sādhano'pakrame parokṣeva bhāsamānā abhyāsakramena viṣayākāratān śanaiḥ sanaiḥ tiroḍhati sādhanapariपākena aparokṣātām nītā satī tām samūlaghātām upahanti,* *Ibid*

60. *bhajanām antaḥkaraṇasya bhagavadākāratārūpaṁ bhaktiḥ iti bhāvavyutpattyā bhaktisabdena phalamabhidhīyate.....*

These two kinds of *bhakti* are recognised on the basis of the two passages which occur in the third chapter of the eleventh section of the *Bhāgavata*. The text "The bodies of the devotees are horripilated by *bhakti* arising from *bhakti* in the form of reminiscing themselves and remembering others of God who removes the multitude of sins" states that *bhakti* arises from *bhakti*.⁶¹ The other text "By *bhakti* arising from the observance of *acts of worship*, one becomes devoted to Lord Nārāyaṇa and thereby easily transcends *maya* which is insuperable",⁶² states that *bhakti* arises from *acts of worship*. If we connect these two passages, we arrive at the conclusion that *bhakti* arises from *bhakti or acts of worship*. The former word *bhakti* stands for *sādhya-bhakti* or the mental state in the form of God or the form of God in mind, while the latter one for *sādhana-bhakti* or acts of worship.

For the understanding of the nature of *sādhya-bhakti* it is essential to consider the stages that precede its rise. *Sādhya-bhakti* arises at the end of a series of stages. Madhusūdana Sarasvatī distinguishes four stages on the way, so that *sādhya-bhakti* becomes the fifth in gradual progress. The stages are as follows:

I. *Sādhya-bhakti* arises from the performance of the *Sādhana-bhakti*. Lord Kṛṣṇa in the *Bhagavad-gītā* states that those who had performed meritorious deeds in this or in their previous births worship Him.⁶³ The *Bhāgavata* also states that the inclination to observe *sādhana-bhakti* towards Lord Kṛṣṇa is solely based upon the performance of meritorious deeds in this or in the previous births.⁶⁴ The latter enables the aspirant to resort to a preceptor

*bhajyate sevyāte bhagavadākārm antaḥkaranam kriyate iti
kāraṇavyutpattyā bhaktiśabdena śravaṇakīrtanādi sādhanam abhidhīyate,*
Ibid., p. 8

- 61. *smarantaḥ smarayantaśca mithaḥ aghaughaharam harim
bhaktyā sañjātayā bhaktyā bibhratutpulakāṁ tanum,* *Bhāgavata*, XI, iii, 31
- 62. *iti bhāgavatān dharmān siksān bhaktyā tadutthayā
nārāyaṇaparo māyām añjastarati dustarām,* *Ibid.*, XI, iii, 33
- 63. *caturvidhā bhajante mām nārāḥ sukṛtino'rjuna,* *Bh. G.*, VII, 16
- 64. *dāna.vrata.tapo.homa.japa-svādhyāya-saṇiyamaiḥ
greyobhiḥ vividhaścānyaiḥ kṛṣṇe bhaktirhi sādhyate,* *Bhāgavata*, V, xlvi, 24

who is a realized soul;⁶⁵ and, the aspirant must worship him ; This is the first stage.⁶⁶

II. The aspirant must possess the virtues such as compassion, courage to endure the opposites of heat and cold, pain and pleasure, etc., control of intellect and the external senses, freedom from passion, jealousy, and the like. These are enumerated in the *Bhagavata*.⁶⁷ The possession of these qualities enables the aspirant to obtain the compassion and the grace of his preceptor.⁶⁸ This is the second stage. It must be added here that one who pursues the path of *jñana* and who worships God in order to get concentration of mind and to earn His grace already possesses these qualities. And one who is intent on observing the path of *bhakti* independently must cultivate these qualities.

III. Then there arises faith to the aspirant in the acts of worship pursued by his preceptor.⁶⁹ Madhusūdana Sarasvatī defines 'faith' as inclination on the part of the aspirant to perform the acts of worship with a view to attain the highest goal.⁷⁰ When this faith becomes intensified by the worship and the grace of the preceptor it gives rise to the aspirant a sense of detachment towards the objects of enjoyment here or in the other world and makes him intent upon pursuing the acts of worship.⁷¹

IV. The aspirant then observes the acts of worship⁷² which consists of nine forms 1. *śravanam*, 2. *kirtanam*, 3. *smaranam*,

65. *tasmāt gurum prabadyeta jijñāsuḥ śreya uttamam
śabde pare ca niṣṇātaṁ brahmaṇyupaśamaśrayam*, *Ibid.*, XI, iii, 21
66. *prathamāṁ mahatām sevā* *BR.*, I, 34
67. *Bhagavata*, XI, xi, 29.31; XI, x, 5.7
68. *mahatām (daya).....svakiyaiḥ susīlatādiguṇaiḥ bhavati,
taddayāpātratā tataḥ*, *BR.*, p. 41
Ibid., p. 46
69. *śraddhā atha teṣāṁ dharmesu*, *Ibid.*
70. *mahattamān sevamānasya etādṛśadharmaṇuṣṭhānādahamapi kṛtāriho
bhavyemiti rucivīśeṣarūpā śraddhā taddharmeṣu bhavati*, *Ibid.*, p. 49
71. *iyam ca śraddhā sādhanapariपकेना वर्धमाना
aihikāmuṣmikasarvaviṣayārucimupajanayanti.....bhagavaddharma
caranyaikajivinam puruṣamāsādayati*, *Ibid.*
72. *tato hariguṇāśrutih,
hariguṇāśrutiriti kṛtsnabhāgavata 'dharmo'palakṣṇam*, *Ibid.*, p. 53
Ibid., p. 52

4. *pādasevanam*, 5. *arcanam*, 6. *vandanam*, 7. *dasyam*,
 8. *sakhyam*, and 9. *ātmanivedanam*.⁷³

We shall explain these successively as follows :—

1. *Sravanam* is the act of listening to the qualities, activities, and names of God.

This form of *bhakti* is stated in the *Bhāgavata* text- “Kṛṣṇa’s glorious deeds sung constantly confer well-being to those that hear them. One who is desirous of attaining *bhakti* (*sādhya-bhakti*) towards Lord Kṛṣṇa should often hear His glorious deeds.”⁷⁴

2. *Kirtanam* is the act of reciting the qualities, activities, and names of God.

This form of *bhakti* is stated in the *Bhāgavata* text- “When I recite the glories of Lord Viṣṇu who is of renowned fame, He at once appears in my mind as if He is drawn to it by my call.”⁷⁵

3. *Smaranam* is the act of meditation upon the qualities and activities of God.

This form of *bhakti* is stated in the *Bhāgavata* text- “The meditation upon the lotus feet of God dispels all sins, gives forth auspiciousness, purifies the intellect, generates *bhakti* (*sādhya-bhakti*) towards Lord, enables one to have the direct vision of God, and then intuitive knowledge of Brahman associated with absolute detachment towards the worldly objects.”⁷⁶

73. śravanāṁ kīrtanāṁ viṣṇoh smaranāṁ pādasevanāṁ
 arcanaṁ vandanāṁ dāsyāṁ sakhyāṁ ātmanivedanam
 iti pūṁśā arpitā viṣṇau bhaktiścennavalakṣaṇā
 kriyeta bhagavatyaddhā tanmanye’dhitamuitamam, *Bhāgavata*, VII, v, 23-24

See also :

śravanāṁ kīrtanāṁ cāsyā smaranāṁ mahatāṁ yateḥ
 sevejyāvanatirdāsyāṁ sakhyāṁ ātmasamarpaṇam, *Ibid.*, VII, xi, 11

74. yastu uttamālokaṇuṇānuvādaḥ saṅgiyate ‘bhikṣṇamamaṇgalaghnaḥ
 tameva nityāṁ śṛṇuyāt abhikṣṇām kṛṣṇe’malam bhaktimabhipsamānah,
Ibid., XII, iii, 15

75. pragāyatāḥ svavīryāni tīrthapādaḥ priyaśravāḥ
 āhūta iva me sīghraṇām darśanām yati cetasi, *Ibid.*, I, vi 34

76. avismṛtiḥ kṛṣṇapadāravindayoh kṣīṇotyabhadrāni ca śāṁ tanoti
 saitvasya suddhiṁ paramātmabhaktiṁ jñānam ca vijñānavirāgayuktam
Ibid., XII, xii, 55

4. *Pādasevanam* is the act of worship of the feet of the idols of God. This form of *bhakti* is stated in the *Bhāgavata* text: “Leave the worldly life which is the home of passion, attachment, sorrow, anger, pride, desire, helplessness, fear, and mental distresses and which lead men to the recurring cycle of phenomenal existence; and worship the feet of Lord Nṛsiṁha wherein there is no fear.”⁷⁷

5. *Arcanam* is the act of worship involving the offering of flowers, fruits, water, etc., to God.

This form of *bhakti* is stated in the *Bhāgavata* text: “The Lord who always realizes His identity with Brahman does not wish any worship from the ignorant. But, out of compassion towards the latter, He expects his worship; for the worship that a man gives to the Lord (who is the prototype consciousness) is reflected back to him (the individual soul who is the reflected consciousness), just as the beauty of the face is reflected in the image inside the mirror.”⁷⁸

6. *Vandanam* is the act of worship involving obeisance and prostration.

This form of *bhakti* is referred to in the *Bhāgavata* text- “My ill-luck is removed, my life is blessed; for, I bow to the lotus feet of the Lord that are meditated upon by the saints.

7. *Dāsyam* is dedication of all activities to God. This is otherwise termed *kriyādvaita*; and, this is known from the following *Bhāgavata* text; O Pārtha! the dedication of activities to the Supreme Being - the activities which one does with his body, mind, and speech is termed *kriyādvaita*.⁸⁰

77. *tasmād rājorāgaviśad amanyu manasprabhayada inyādhimūlam
hitvā gṛham samsṛticakra vālam nṛsiṁhapādaṁ bhajata akutobhayam,*
Ibid., V, xviii, 14

78. *naivātmanāḥ prabhurayāṁ nijalabhapūrṇāḥ
mānām jañādaviduṣāḥ karuṇo vṛṇite
yadyajjano bhagavate vidadhita mānām
taccātmane pratimukhasya yathā mukhaśriḥ,*
Ibid., VII, ix, 11

79. *mamadya amāngalam naśṭām phalavāṁścaiva me bhavaḥ
yannamasye bhagavato yogidhyeyāṅghri pañkajam,*
Ibid., X, xxxviii, 6

80. *yadbrahmani pare sākṣat sarvakarmasamarpaṇam
manovākianubhīḥ pārtha kriyādvaitam taducyate.*
Ibid., VII, xi, 9

This form of *bhakti* is stated in the *Bhāgavata* texts such as “Let a man dedicate every action he does with his body, mind, and speech to the Lord by saying- “ These I dedicate to Nārāyaṇa”⁸¹ and the text “What else remains to be attained by those who dedicate all their activities to Lord Kṛṣṇa on hearing whose name one becomes freed from all sins.”⁸²

8. *Sakhyam* denotes the state of having a friendly attitude towards God. As towards a friend, one must have depth of affection and closeness of association and must entrust God with one’s secrets. One must have firm and unswerving loyalty towards Him and must have absolute confidence that He will never fail one.

This form of *bhakti* is stated in the *Bhāgavata* text- “O the good fortune of Nanda, of the cowherds, and of the inhabitants of Matuhrā.” They have for their intimate friend Lord Kṛṣṇa who is the absolute, eternal, and blissful Brahman.”⁸³

9. *atmanivedanam* is offering oneself and one’s dependents for the service of God. This implies absolute surrender of oneself and one’s dependents to God. This also implies meditation on God alone without any thought of attaining what is a yet unattained or protecting what has been attained.

The *Bhāgavata* text- “Dedication of one’s wife, sons, house, and body for the service of God”⁸⁴ speaks of this kind of *bhakti*.

We have thus nine forms of *sādhana-bhakti* the practice of which would enable the mind of the aspirant to assume the form of God which is *sādhyā-bhakti*.⁸⁵ The aspirant may practice one-

-
81. *kayena vāca manasendriyairvā buddhyātmānā vā anusrtaḥ svabhāvāt karoti yadyat sakalam parasmī nārāyanāyeti samarpayet tat,*
Ibid. XI, ii, 36.
82. *yannāmasrutimātrena pumān bhavati nirmalaḥ tasya tīrthapadaiḥ kīm va dāsānām avasiṣyate,*
Ibid., XI, v, 6
83. *aho bhāgyān aho bhāgyām nandagopavrajaukasām yanmitraṇī paramānandaṇī pūrṇāṇī brahma sanātanam,* Ibid., X, xvi, 32.
84. *dārān sutān gr̥hān prāṇān yat parasa mainivedanam,* Ibid., XI, iii, 28.
85. *iti bhāgavatān dharmān śikṣān bhaktyā tadutthayaḥ nārāyaṇaparo māyām añjastarati dusṭarām.* Ibid., XI, iii, 33.

or many or all the items of *sādhana-bhakti* in accordance with his capability and aptitude; and this is the fourth stage. All these four stages serve as the means to the *sādhyā-bhakti*.⁸⁶

V. The continuous observance of *sādhana-bhakti* excites certain factors which are inherent in mind and which liquefy the mind. The mind thus liquefied assumes the form of God; and it is the latter that is termed *sādhyā-bhakti* or *bhagavadrati* or *bhaktisthāyibhāva* which gradually develops itself into *bhaktirasa*. This is the fifth stage.⁸⁷

Two questions arise in this connection: (1) What are the factors that are excited by observance of *sādhana-bhakti* and thereby liquefy the mind? (2) How does the *bhaktisthāyibhāva* develop itself into *bhaktirasa*? We will begin with the first of these questions.

1. *What are the factors that are excited by the observance of sādhana-bhakti and thereby liquefy the mind?* Madhusūdana Sarasvatī points out that there are eight factors which are excited by the observance of *sādhana-bhakti* and which thereby liquefy the mind; and, they are: 1. *kama*, 2. *krodha*, 3. *bhaya*, 4. *sneha*, 5. *harṣa*, 6. *śoka*, 7. *dayā*, and 8. *śama*.⁸⁸ It should be added here that the observance of one or many or all the items of *sādhana-bhakti* excite the factor known as *harṣa* which in turn liquefy the mind. But all the eight factors are excited severally by the observance of the *sādhana-bhakti* known as *śravaṇam*, that is, studying or hearing the *Bhāgavata* and other Purāṇas.

We shall now explain these factors successively and show how they are excited by reading or hearing the *Bhāgavata* and other Purāṇas.

1. *Kama* is desire or passionate longing for union with the lover. This is of two kinds, one when the lover is mentally

86. *tasmādevanirūpena yathāśakti bhāgavatadharmaṇuṣṭhānam bhavati caturthi bhūmikā, etaccatuṣṭhayam sādhanameva.* BR. p. 59.

87. *ratīrṇāma bhaktirasasthāyibhāvah drutacittapravīṣṭabhadragavadākāratā rūpasāmiskāravīṣeṣah iti vakṣyate...ratīḥ sthāyibhāvah tataḥ, sa eva bhaktirasatāṁprāpataḥ anukramena bhavisyati...iyam ca pañcāmībhūmikā bhakteḥ svarūpam.* Ibid., pp. 59-60,

88. *kāma-krodha-bhaya-sneha-harṣa-śoka-dayādayāḥ tapakāścittajatunuh tacceāntau katiṇam tu tat,*

BR., p. 14

viewed to be in proximity and the other when he is far away.⁸⁹ These two kinds of *kāma* are inherent in the mind of every human being ; and, if they are excited with reference to God to a reader or hearer of the story of gopis and their desire for union with Lord Kṛṣṇa⁹⁰ when the latter is in proximity or far away, they liquefy his mind with reference to God. The mind then assumes the form of God which is termed *bhaktisthāyibhāva* or *bhakti* or *rati*. If the mind is liquefied by *kāma* which is excited on hearing the story of gopis who are desirous of union with Kṛṣṇa when He is in proximity, then the liquefied mind which has assumed the form of God is known as *sambhogarati*. If, on the other hand, the mind is liquefied by *kāma* which is excited on hearing the story of gopis who are desirous of union with Kṛṣṇa when He is far away, then the liquefied mind that has assumed the form of God is known as *vipralambharati*.⁹¹

2. *Krodha* is a feeling of bitter or intense irritation caused by intolerance of any rival for his prosperity or success.⁹² If this factor inherent in the mind of every human being is excited with reference to God to a reader or hearer of the angry outbursts of Śiśupāla towards Lord Kṛṣṇa,⁹³ it liquefies his mind with reference to God. The liquefied mind which then assumes the form of God is termed *dveṣa* or intense dislike.⁹⁴

It may be added here that the dislike of Śiśupāla towards Kṛṣṇa instigated him to kill the latter. Hence the *sthāyibhāva* or the

-
89. *kāmāḥ sarīrasamibandhaviśeṣaspr̥hayāluta
sannidhānāsannidhāna bhedena sā bhavet dvidhā*, *BR.*, p. 70
90. *bāhuprasāraparirāmbhakarālakoru
nivīstanālabhananarmanakhāgrapātaiḥ
kṣvelyā avalokahasitaiḥ vrajasundariṇām
uttamābhayan ratipatim ramayāmcakāra*, *Bhāgavata*, X, 29, 47
*gatyānurāgasmitavibhramekṣitaiḥ manoramālāpa vīhāra vibhramaiḥ
ākṣiptacittaiḥ praṇadā ramāpateḥ tāstā viceṣṭaiḥ jagrūhustadātmikāḥ*, *Ibid.*, X, 30, 1
91. *tajjanyāyām drutau citte yā syācchrikṛṣṇaniṣṭhatā
sambhogavipralambhākhyā ratih sā sā kramāt bhavet*, *BR.*, p. 70
92. *BR*; p. 71
93. *itthām niṣamya damaghoṣasutaiḥ svapīṣṭāt
utthaya kṛṣṇāguṇavarṇanajatamanyuh
utkṣipyā bāhumidamāha sadasyamarṣī
samīṣrāvayan bhagavate paruṣānyabhitaiḥ*, *Bhāgavata*, X, 74, 30.
94. *tajjanyāyām drutau sā tu dveṣaśabdena gr̥hyate*, *BR.* p. 73.

mental state in the form of God which arises on reading or hearing the angry outbursts of Śiśupāla towards Kṛṣṇa does not involve the element of love, and hence it does not develop into *bhaktirasa*.⁹⁵

In the same way when the mind is liquefied on reading or hearing the angry outbursts caused by bitter irritation of the gopis towards Kṛṣṇa because of the latter's association with some other woman,⁹⁶ it assumes the form of God which is the *bhaktisthāyibhāva*. The bitter irritation of the gopis towards Kṛṣṇa prompted them to make intensely zealous efforts to earn the latter's affection.⁹⁷ Thus the *sthāyibhāva* or the mental state in the form of God which arises on reading or hearing the angry outbursts caused by the bitter irritation of the gopis towards Kṛṣṇa does involve the element of love. This kind of mental state comes under *vipralambharati*; and, it develops into *bhaktirasa*.

3. *Bhaya* or fear is that which possesses the mind and keeps one anxious and worried. It arises from one's own fault and not from jealousy towards the other person.⁹⁸ *Bhaya* of this nature is inherent in the mind of every human being and it is excited with reference to God in the case of a reader or hearer of the eleventh chapter of the *Bhagavat-gītā* wherein the cosmic form of the Lord and Arjuna's fear on seeing it have been set forth.⁹⁹ It liquefies the mind with reference to God. The mind then assumes the form of God which is the *bhaktisthāyibhāva*. It must be noted here that this *bhaktisthāyibhāva* involves the element of love.¹⁰⁰

There is another kind of fear which unlike the previous one, arises to a person from the knowledge that his enemy would harm

95. *atra cetovyākula tvam sopadravakadarśanāt, upadravaka nāśārthaḥ...Ibid.*
See also *tatrādyam dveṣā eva syāt*. *Ibid.*, p. 74.

96. *keśaprasādhanām tvatra kāminyāḥ kāminā kṛtam
tāni cūdayatā kāntān upavīṣṭamīha dhruvam.* *Bhāgavata*, 10, 30, 33.

97.tat pratyartham ca tad dvividha, *BR.*, p. 73.
See also.....*dvitiyam ratīśabdabhāk*, *Ibid.*, p. 74.

98. *dveṣāhetuḥ svamantūtthān vāikalvyām cittagām tu yat,
tajjanyāyām drutau yāste ratih sā bhāyamucyate*, *Ibid.*, p. 75.

99. *namaskṛtvā bhūya svāha kṛṣṇām sagadgadām bhitabhiḥāḥ pranayā,*
Bh. G. XI, 35.

100. *BR.*, p. 75.

him. This fear would give rise to mental irritation (*krodha*) which in turn would induce one to destroy one's enemy. This kind of fear inherent in mind is excited with reference to God in the case of a reader or hearer of the story depicting Kamsa's fear towards Kṛṣṇa. Thereupon it liquefies the mind with reference to God. The mind then assumes the form of God which is the *bhaktisthāyi-bhāva*. It is otherwise termed *dveṣa*. This must be distinguished from *dveṣa* or intense dislike which arises out of jealousy. The former is *bhayajadveṣa*, while the latter is *urṣyāja-dveṣa*. The mental state in the form of God which is termed *bhayaja-dveṣa* does not develop into *bhaktirasa*.

4. *Sneha* or affection is two-fold as one directed towards one's children and the other towards one's master. The latter is of three kinds : (1) subservient attitude, (2) friendly attitude, and (3) a blend of the two.¹⁰¹

The first kind of *sneha* innate in mind, if excited with reference to God when one reads or listens to the *Bhāgavita* texts¹⁰² which set forth Yaśoda's affection towards Kṛṣṇa, liquefies the mind which thereby assumes the form of Kṛṣṇa. The mental state in the form of God in the present case is *vatsalarati*.¹⁰³

The three kinds of the second type of affection are well-known in the case of Prahlāda, Sudāma, and Sugrīva respectively.

Affection involving subservient attitude which is inherent in the mind of all beings is excited with reference to God in the case of one who reads or listens to the prayers of Prahlāda to Lord Viṣṇu.¹⁰⁴ And, the affection thus excited liquefies the mind ; it thereupon assumes the form of God which is termed *dāsyarati*.

101. *snehaḥ putrādviṣayah pālyapālakalakṣayāḥ sevyasevakabhāvo 'nyah so' pyuktaḥ trividho bulhaiḥ bhagavaddasyasakhyābhyañi mīśritajī ca aparāñ jaguh*, BR., p. 76.

102. *tanmātarau nijasutau ghṛṇayā snuvantyau pañkāṅgarucirau upagūhya dorbhyām dattvā stanaijī prapibatoḥ sma mukam nirikṣya mugdhasmitālpadaśanai yayatuḥ pramodam*, Bhāgavata, X, viii, 23.

103. *yā kṛṣṇākāratā cilte tajjanyadrutiśālinī pālyapālakabhbāvena sā vatsalaratirbhavet*, BR., p. 76.

104. *yasta āśiṣā āśāste na sa bhṛtyaḥ sa vai vanīk*, Bhāgavata,

In the same way, affection involving friendly attitude which is inherent in mind is excited with reference to God in the case of one who reads or listens to the *Bhāgavata* texts that set forth the friendly attitude of Sudāma towards Kṛṣṇa.¹⁰⁵ And, the affection thus excited liquefies the mind ; it thereupon assumes the form of God which is termed *sakhyarati*.

Similarly affection involving subservient attitude and friendly attitude which is inherent in mind is excited with reference to God in the case of one who reads or listens to that section of the *Ramāyaṇa* which sets forth Sugrīva's affection to Śi Rāmā which involves subservient attitude and friendly attitude. And, the affection inherent in mind thus excited liquefies the latter ; it thereupon assumes the form of God which is termed *mīśritarati*. All these three ratis which are the *sthāyibhāvas* are signified by the term *preyoraii*.¹⁰⁶

5. *Harṣa* is joy or excessive or extreme mental exaltation. This is of four kinds. We shall deal with these four kinds successively.

The observance of one or many or all the items of *sādhana-bhakti* excites this factor which thereupon liquefies the mind ; and, the mental state in the form of God is the *bhaktisthāyibhāva* or *bhagavadrati*. It is pure in the sense that it is not mixed up with any other mental modes like love, rage, etc. Madhusūdana Sarasvatī points out that the scriptures teach this alone as the goal to strive for.¹⁰⁷ This is the first kind.

The second kind of *harṣa* is amusement evoked by risible manners and risible blunders in speech. If this kind of *harṣa* which is inherent in mind is excited upon when one reads or listens to the texts dealing with the mischievous deeds of Lord

105. *tari vilokyac yuto dūrāt priyāparyāṅkamāsthitah
sahasra utthāya abhyetya dor bhyāṁ paryagrahīn mudā,
sakhyuḥ priyasya vīprarseḥ angasaṅgādi airvṛtah
priṭo vymuñcadabbindūn netrabhyāṁ puṣkarekṣaṇaḥ.* *Ibid.*, X, 80, 18.19.

106. *sevyasevakabhaṇe preyoratiriti syate.* *BR.*, p. 76.

107. *harṣaḥ cittasamullāsaḥ kathyate sa caturvidhah
ekah parānandama yaśrisamāhātmyakaranāt,
tajjanyāyāmī drutau śuddhā ratīrgovindagocara
etadantam hi sāstresu sādhanām nānamis yate.* *Ibid.*, p. 77.

Kṛṣṇa¹⁰⁸ as a child as revealed by the cowherdresses to Yaśoda, then it liquefies the mind which thereby assumes the form of Lord Kṛṣṇa. The mental state in the form of God in the present case is termed *harṣa*.¹⁰⁹

The third kind of *harṣa* is one evoked by the sight of some supernatural event, person, or thing. If this kind of *harṣa* inherent in mind is excited when one reads or listens to the narrative of Yaśoda seeing the entire universe inside the mouth of Kṛṣṇa,¹¹⁰ then it liquefies the mind which thereby assumes the form of Lord Kṛṣṇa. The mental state in the form of God, in the present case is termed *vismaya*.¹¹¹

The fourth kind of *harṣa* is the exalted condition of mind arising to warriors in a battle. If this kind of *harṣa* which is inherent in mind is excited when one reads or listens to the narrative¹¹² of the battle between Kṛṣṇa and Rukmī, when Kṛṣṇa was carrying off of Rukminī with her consent for the purpose of marrying her, then it liquefies the mind which thereby assumes the form of Lord Kṛṣṇa. The mental state in the form of God in the present case is termed *Yuddhotsāha*.¹¹³

6. *Soka* is the sense of extreme poignancy in the mind caused either by the destruction or loss of a dear one or by the sight of a dear one who is suffering. The person who sees misery and suffers with the person involved in it can neither help him or

108. *vatsān muñcan kvacidasainaye kroṣasañjātahāsaḥ steyam svādu atti atha dadhipayaiḥ kalpitaiḥ steyayaogaiḥ markān bhokṣyan vibhajati sa cennatti bhāṇḍham bhinatti dravyālabhe sa gṛhakupitaiḥ yātyupakroṣya tokān.* *Bhāgavata*, X, viii, 29.

109. *vrīḍhāvikṛtavāgvesaceṣṭādijanito'paraḥ tajjanyāyāṁ drutau cetovikāsaḥ hāsa ueyate.* *BR.*, p. 78.

110. *sā tatra dadṛṣe viśvaij jagatsthāsnu ca khaṇi diśaḥ sādridviṣābdhibhūgolaiḥ savāyavagnindutārahām jyotiścakrāṇi jalām tejo nabhasvānvivadēva ca vaikāriikṣiudriyāni mano mātrā gunāstrayaiḥ.* *Bhāgavata*, X, viii, 37-9.

111. *lukottaracamatkārivastudarśanajaiḥ paraḥ, tajjauyāyāṁ drutau ceto vikāso vismayo mataḥ.*

112. *tasya cāpatataḥ khaphgaṇi tilaśaścrma cesubhiḥ chitvā asimādade tigmāṇi rukmiṇāṁ hantumupyataḥ.* *Ibid.*, X, 54, 31.

113. *yuddhā (ditāpa) [-bhīpāta] janito virāpāṁ jāyate paraḥ (jīta) [tataḥ] cittasya vistāro drutasya utsāha ucyate.* *BR.*, p. 78.

relieve his misery. If *śoka* of this nature which is inherent in mind is excited to a reader or hearer of the thrilling episode¹¹⁴ of Kṛṣṇa's encounter with the serpent Kāliya and the pathetic record of the feelings of poignancy and fear in the minds of his friends when Kṛṣṇa was encircled by the serpent, then it liquefies the mind of the hearer or reader ; it then assumes the form of Lord Kṛṣṇa. The mental state in the form of God in the present case is termed *śoka*¹¹⁵

7. *Dayā* means disgust produced by witnessing a loathsome thing. If this feeling of disgust inherent in mind is excited by the sight of a loathsome thing, it liquefies the mind which assumes the form of that thing. The mental state in the present case is termed *jugupsā*.¹¹⁶ It must be noted here that since the feeling of disgust is not excited with reference to God, mind does not liquefy with reference to Him. Therefore we do not have the mental state *jugupsā* with reference to Lord Kṛṣṇa.

The term *dayā* may also connote an urgent desire to help the pitiful. If one hears the story of a person who is being helped, then *dayā* which is inherent in the mind of the hearer is excited. It liquefies the mind which then assumes the form of the pitiful person. The mental state in the present case is termed *dayotsāha*.¹¹⁷ It must be noted here that *dayā* inherent in mind is not excited with reference to God ; for, He is not in the state of being helped. The mind therefore does not liquefy with reference to Him by *dayā*. And so, we do not have the mental state known as *dayotsāha* with reference to Lord Kṛṣṇa.

The term *dayā* further implies mental effort in the form of firm resolve to preserve one's *dharma*.¹¹⁸ This factor inherent in

114. *tām nāgabhogaparivitāmadṛstaceṣṭāṁ
ālokyā tatpriyasakhāḥ paśupāḥ bṛṣārthāḥ
krṣne arptātmasahṛdaḥ haka latra kāmāḥ
duḥkhābhīṣokabhaya nūḍhadhiy c ni petuḥ* Bhāgavata, X, xvi, 10.

115. *iṣṭaviccheda janitaḥ yaścitte klistatodayah
tajjanyāyān drutau viṣṭā ratata śoka ucyate.* BR., p. 79

116. *dayā ghṛṇā syādviṣaya tu cchata vajñānapūrvika,
tayā drute tu manasi jugupsā jāyate tridhā,* Ibid.

117. *yā tu śocyasya rakṣarthaṁ pravṛttiranukampaya,
ayā drute tu manasi Jayotsāhā smṛto buddaih,* BR., p. 80.

118. *tatha svadharma rakṣarthaṁ yā pravṛttiḥ prayanataḥ
tayā cittasya vistāro dhārmotsāho drutau bharet.* BR., p. 80.

mind, if excited on hearing the story of persons like *Yudhiṣṭhīra*¹¹⁹ who are intent on preserving their *dharma*, liquefies the mind with reference to the performance of one's *dharma*. The mental state in the present case is termed *dharma-tṣāha*.

The word *daya* further signifies firm resolve in the form "I shall give you all that you ask."¹²⁰ If this *daya* which is inherent in mind is excited to a reader or hearer of the story of the king Bali who told Śukra—his preceptor that he would, as desired by Lord Viṣṇu who came in the form of Vāmana, give the world as a gift to the latter,¹²¹ it liquefies the mind which then assumes the form of God. The mental state in the form of God in the present case is termed *dāna-tṣāha* or enthusiasm in giving all that one possesses to God.

9. *Sama*: This is absolute detachment towards objects of enjoyment here or in a hereafter. This factor inherent in mind is excited by the study of Vedānta texts; and it melts the mind which thereupon is illumined. And this state is known as *sama*.¹²²

So far the consideration of the factors that liquefy the mind. It will be remembered that we said that *bhakti* (*sādhyā-bhakti*) is only the mental state in the form of God. And in order to assume the form of God, mind must be liquefied. Madhusūdana Sarasvatī points out that mind could be liquefied only by the eight liquefying factors which we described above.¹²³

119. *rājyām ca vāsu dehaścā bhāryā bhrātṛ-sutāśca ye
yacca loke mamāyatāṁ taddharmāya sadodyatam,
atra mahārāya-yudhiṣṭhirasya utsāho dharmaviṣayakah*

Cited in the Commentary on *BR.*, pp. 83.84.

120. *svarasa-vāpi dāsyāmi prārthaya iti yo mahān
udyāmo drutacittasya dāna-tṣāhaḥ sa ucyate*, *BR*, p. 80

121. *yajanti yajñakratubhiḥ yamādṛtāḥ bhavanta āmnāyavidhānakovidāḥ sa
eva viṣṇuh varadastu vā paraḥ dāsyāmyamuṣmai kṣitimipsatām mune*,
Bhāgavata, VIII, xx, 11.

122. *vaśkārakhyavairāgyam yat kāmāśprahātmakam
tena drutasya cittasya prakāśaḥ sama ucyate* *BR.*, p. 80.

123. *ito'nyathā tu cittasya na drutirvidyate kvacit,
tada bhāvāttu bhāvo na niruktānyo'sti kaścana*, *BR.*, p. 81.

At this stage it is instructive to contrast the view of Madhusūdana Sarasvatī with that of the Ālāṅkārikas. The latter maintain that the inherent mental conditions in man such as love, rage, and the like, when they are excited become the *sthāyibhāvas*.¹²⁴ Madhusūdana Sarasvatī, however, holds a different view. According to him the inherent mental conditions such as love, rage, and the like when excited with reference to a particular object, melts the mind with reference to that particular object. And the mind thus liquefied assumes the form of that object. And it is the mental state in the form of a particular object that is the *sthāyibhāva*.

Now the problem as to whether all the *sthāyibhāvas* explained above develop into *bhaktirasa* requires to be considered. For this purpose it is necessary to examine the nature of the above mentioned *sthāyibhāvas*. Madhusūdana Sarasvatī classifies the *sthāyibhāvas* into three groups :

- (1) those that relate to God, but are not characterised by love;
- (2) those that do not relate to God ; and
- (3) those that relate to God, and are characterised by love.

When viewed in this light, the *sthāyibhāvas* that are characterised by intense dislike born out of jealousy and fear (*irṣyādvesa* and *bhayajadvesa*)¹²⁵ come under the first category ; for these relate to God but are not characterized by love. And the *sthāyibhāvas* that are characterized by *dharmaśāha*,¹²⁶ *dayotsāha*,¹²⁷ *jāgupsā*¹²⁸ and *sama*¹²⁹ fall under the second category ; for, they do not relate to God. And the *sthāyibhāvas* that are characterized by *sambhogarati* and *vipralambharati*,¹³⁰ *bhaya* arising out of one's own fault,¹³¹ *vatsalarati*,¹³² *preyorati*,¹³³

1-4. See *The Philosophy of Aesthetic Pleasure*, pp. 168 ff.

125. *BR.*, p. 80.

126. *Ibid.*, p. 80.

127. *Ibid.*

128. *Ibid.*, p. 79.

129. *Ibid.*, p. 80

130. *Ibid.*, p. 71.

131. *Ibid.*, p. 75.

132. *Ibid.*, p. 76.

133. *Ibid.*,

yuddhotsāha,¹³⁴ *dānotsāha*,¹³⁵ *hāsa*,¹³⁶ *vismaya*,¹³⁷ and *sōka*,¹³⁸ and the *śuddha-bhaktisthāyibhāva*¹³⁹ which arises out of *sādhana-bhakti* in general, come under the third category; for, these relate to God and are characterized by love.

Now it is easier to find out the *sthāyibhāvas* that develop into *bhaktirasa*. Madhusūdana Sarasvatī holds that in order that a *sthāyibhāva* may develop into *bhaktirasa*, it must satisfy two conditions, namely, it must relate to God and it must be characterized by love. It is clear from the above discussion that the *sthāyibhāvas* which fall under the first and the second category do not satisfy the two conditions under which a *sthāyibhāva* could develop into *bhaktirasa*.¹⁴⁰ It is only those *sthāyibhāvas* which come under the third category that satisfy the two conditions set up above. When these develop into *bhaktirasa*, we will have, on the one hand, a *śuddhabhaktirasa* and on the other hand, the *bhaktirasa* characterized by nine other rasas severally. It is with this in view that Madhusūdana Sarasvatī in the invocatory verse to the *Bhaktirasāyana* says that *bhaktirasa* which is pure or the *bhaktirasa* characterized by nine other rasas severally is considered by the wise to be the supreme human end.¹⁴¹

Now we are to examine the classification of all the *sthāyibhāvas*. Madhusūdana Sarasvatī distinguishes them by the causes which produce them. The *sthāyibhāvas* depend upon the liquefaction of mind for their rise. The liquefaction of mind is caused by the eight factors when they are roused. These factors are classified into the following groups as those characterized by *rajoguṇa*, *tamoguṇa*, *sattvaguṇa* and blend of a *sattvaguṇa* and *rajoguṇa* or *tamoguṇa*.

• 134. *Ibid.*, p. 78.

135. *Ibid.*, p. 80.

136. *Ibid.*, p. 78.

137. *Ibid.*,

138. *Ibid.*, p. 79.

139. *Ibid.*, p. 77.

140. *dharmotsāhaḥ dayotsāhaḥ jugupsā trividhā śamaḥ
śadapye (na) [anya] viṣayā bhagavadviṣayā na hi, Ibid., p. 83.
iṛṣyā iabhvajadveṣau bhagavadviṣayāvapi
na bhaktirasatām yātah sākṣādrati (druti) virodhataḥ, Ibid., p. 63.*

141. *navarasamilitām vā kevalām vā pumarthām
paramamīha mukunde bhaktiyogām vadanti,*

BR., p. 1

Of the eight factors, *krodha* is characterized by *rajoguṇa*. And, *bhaya* that arises to a person from the knowledge that his enemy would harm him is characterized by *tamoguṇa*. *Harṣa* which is roused by the observance of *sādhana-bhakti* is characterized by *sattvaguṇa*. And finally, *kāma*, *bhaya* arising out of one's own fault, two kinds of *sneha*, three kinds of *harṣa* (the one which arises to warriors, the other which arises on seeing a supernatural event, and the third that arises on seeing a person with risible manners), *śoka* and *daya* (*dānavīra*)—all these are characterized by *sattvaguṇa* and by either *tamoguṇa* or *rajoguṇa*.

Now it is easier to find out the group to which a *sthāyibhāva* belongs. If the *sthāyibhāva* or the mental state in the form of God arises due to the liquefaction of mind by *krodha*, *bhaya*, and by the observance of *sādhana-bhakti*, it is termed *rajasibhakti*, *tāmasibhakti* and *sattvikibhakti* respectively. If mind liquefies by the factors characterized by *sattvaguṇa* and by either *tamoguṇa* or *rajoguṇa* then the resultant mental state in the form of God is termed *mīśrita-bhakti*. We have thus four kinds of *bhakti-sthāyibhāvas*, namely *rajasibhakti*, *tāmasibhakti*, and *sattvikibhakti*, and *mīśritabhakti*.¹⁴²

So for the discussion of the first question, namely what are the factors that are excited by the observance of *sādhana-bhakti* and thereby liquefy the mind? We shall now take up the second question.

II. How does a *bhakti-sthāyibhāva* develop itself into *bhaktirasa*?

In explaining the theory of *rasa*, Madhusūdana Sarasvatī follows the method adopted by the Ālāṅkārikas. This theory was formulated in its varied aspects for the first time by Bharata in the *Nātya Śāstra*. It was briefly stated by him in the well-known aphorism—*vibhāva-anubhāva-vyabhicarisaṁyogaḥ rasaniśpattiḥ*.

We shall explain the terms *vibhāva*, *anubhāva*, and *vyabhicaribhāva* with reference to the *sthāyibhāva-rati*, and also explain how this *rati* becomes *śringārarasa*. We shall then extend the same line of explanation to the other *sthāyibhāvas*.

142. *rāśi tāmasī śuddhasattviku mīśritā ca sa
irṣyājdevaṣajā ādyā syāt, bhayajaāveṣajā parā,
harṣajā śuddhasattvotthā kāmaśokādijetarā,*

Vibhava is two-fold as *alambana-vibhava* and *uddipana-vibhava*. Of these, the *alambana-vibhava* is the object with reference to which *kāma* and other factors are excited. *Uddipana-vibhavas* are the excitants of love such as the spring season, pleasure garden etc. Anubhāvas are the visible effects of the internal feelings like quickly moving eye-brows, sidelong glances, etc. Vyabhicāribhāvas are the mental conditions such as modesty, anxiety, etc.

We shall now set forth how on reading or listening to the *Bhāgavata* texts which speak of the love of gopis towards Kṛṣṇa, *kāma* innate in the mind of the reader or listener is roused. In the present case the *alambana-vibhava* is Lord Kṛṣṇa. The *uddipana-vibhavas* or the excitants of love are the spring season, moonlight etc. Anubhāvas are the visible effects of the internal feelings of the gopis like quickly moving eyebrows, sidelong glances etc. Vyabhicāribhāvas are fleeting mental conditions such as anxiety, modesty, etc., on the part of the gopis. All these are suggested to the reader or listener by the words constituting the texts.

The responsive reader or listener comes to consider Lord Kṛṣṇa not as the lover of the gopis—this individualistic aspect must vanish from his mind—but as a handsome youth Kṛṣṇa. In the same way he considers the *uddipana-vibhavas* not as belonging to a particular circumstance and a particular time but in a generalised way. And the *anubhāvas* and the *vyabhicāribhāvas* of the gopis towards Kṛṣṇa are universalized and are not considered as present in particular individuals. For such a universalised impression of these *vibhavas*, *anubhāvas* and *vyabhicāribhāvas* upon the reader's mind, the masterly hand of the poet is mainly responsible. And the universalised *vibhavas* excite the mental factor *kāma* that is innate in the mind of the reader. It liquefies the mind which then assumes the form of God. And, the latter is the *sthāyibhāva*. The universalised *anubhāvas* make the *sthāyibhāva* fit to be experienced and the universalised *vyabhicāribhāvas* make the *sthāyibhāva* fully visible.¹⁴³

143. See *The Philosophy of Aesthetic Pleasure*, pp. 177-8.

The perception of all these things in an abstract way is imperatively necessary. If the characters read about are not so perceived but perceived as individuals, and their mutual relations are perceived as belonging to individuals, then the mental conditions like *kama*, etc., present in the mind of the reader cannot be roused. Hence in order that one's mental conditions may be roused and the resultant *sthāyibhāva* may become fit to be experienced and fully visible on reading or listening to a poem or the *Bhagavata* and other purāṇas what is necessary is the perception of the vibhāvas, anubhāvas, and the vyabhicāribhāvas in a generalised way and not as belonging to individuals. It is clear from this that the generalised perception of vibhāvas, anubhāvas, and vyabhicāribhāvas is indispensable. In the same way the resultant *sthāyibhāvas* are not realizable by the reader as his own mental conditions. If he does he would feel bashful and so on as the case may be. He would then attempt at concealment of his feelings. The truth is that he realizes them not as his own or any one else's but as *sthāyibhāvas* in general. It is in this sense the *sthāyibhāvas* which result when the *kama* and other factors innate in the mind of the reader or listener are roused by reading or listening to the *Bhagavata* and other purāṇas are termed *alaukika* or extra-empirical.¹⁴⁴

When this stage is reached there arises an integrated mental state comprising the *sthāyibhāva*, *vibhāva*, anubhāvas, and vyabhicāribhāvas. It is prevailed by *sattvaguṇa*;¹⁴⁵ and it lifts up the veil of *avidya* that conceals the true nature of Ātman. Thereupon the blissful Ātman is realized along with the realization of the *sthāyibhāvas* such as *rati* with reference to God and the like.¹⁴⁶ Just as a light, when its veil is removed, reveals itself and the objects nearby, so also Ātman, when its veil of *avidya* is lifted up, reveals itself and the *sthāyibhāvas* in association with their vibhāvas, etc., in as much as they are the mental conditions illumined by Ātman. Hence *rasa* is nothing but

144. *jñātasvaparasambandhādanyam sādhāraṇātmanā alaukikam bodhyanti bhāvarī bhāvāstrayo'spyamī*, BR., p. 132

145. *bhāvatritayasaṁśreṣṭa sthāyibhāvāvagāhīni samūhālambanātmikā jāyate sāttvikimatih* Ibid., p. 132

146. *sānātrakṣaṇe'vaśayam vyanakti sukhāmuttaman tadrasah...* Ibid.

Atman free from the veil of *avidyā*, and delimited by the *sthāyibhāvas* such as *rati* and the like. This view is advocated by Jagannātha Pañdita in his *Rasagaṅgādhara*;¹⁴⁷ and, Madhusūdana Sarasvatī adopts this view. If the *sthāyibhāva* is *rati*, then the blissful self which is delimited by it and which is free from the veil of *avidyā* is spoken of as *śringāra-rasa*. Here, since the *sthāyibhāva* is *rati* with reference to God, the *rasa*, that is *śringāra* also relates to Him. And it is on this ground it is termed *bhaktirasa* characterized by *śringāra*.

Exactly similar consideration applies to the other *sthāyibhāvas* such as *bhaya* arising out of one's own fault, *vatsalarati*, *preyorati*, *yuddhotsāha*, *danotsāha*, *hāsa*, *vismaya*, and *śoka*. And the corresponding rasas are *prītibhayānaka*, *vātsalya*, *preyas*, *yuddhavīra*, *dānavīra*, *hāsyā*, *adbhuta*, and *karuṇā*. Since the *sthāyibhāvas* of these rasas relate to God, the rasas also relate to God. And it is in this respect they are called *bhaktirasas*.

Thus we have the *bhaktirasa* characterized by nine rasas. It must be added here that the nine rasas mentioned by Madhusūdana Sarasvatī are not identical with those referred to by the Ālaṅkārikas. According to the latter the nine rasas are: 1. *śringāra*, 2. *hāsyā*, 3. *karuṇā*, 4. *raudra*, 5. *vīra*, 6. *bhayānaka*, 7. *bibhatsa*, 8. *adbhuta*, and 9. *sānta*. We pointed out earlier that Madhusūdana Sarasvatī holds that *dveṣa* which is the *sthāyibhāva* of *raudra-rasa* does not attain the status of *bhaktirasa* as it is directly opposed to the feeling of love. Hence its *rasa*, namely *raudra-rasa* cannot be characterized as *bhaktirasa*. In the same way, the *sthāyibhāvas* namely, *jugupsā* and *sāma* do not relate to God and on this ground *bibhatsa* and *sānta*—their rasas cannot be characterized as *bhaktirasas*. It is clear from this that out of nine rasas admitted by the Ālaṅkārikas, we have only six which could be characterized as *bhaktirasas*. Madhusūdana Sarasvatī adds three more, namely, *dānavīra*, *preyas* and *vātsalya*; and, their *sthāyibhāvas* are *danotsāha*, *preyorati*, and *vātsalyarati*.

When the aspirant practises the *sādhana-bhakti* such as hearing the glories of God and the like, the *ālambana-vibhāva*,

147. *ratyādyavacchinnā bhagnāvaraṇā cideva rasaḥ*, *Rasagaṅgādhara*, p. 27

namely, Lord Kṛṣṇa and the *uddīpana-vibhāva* such an *tulasi* leaves, sandal paste etc., directly excite the factor known as *harsa*. It liquefies the mind, and the mental state in the form of God is the *śuddha-bhaktisthāyibhāva*. This gives rise to *anubhāvas* such as horripilation, shedding of tears etc., which make the *sthāyibhāva* fit to be enjoyed. And the *vyabhicaribhāva*, namely, absolute detachment towards worldly objects makes the *sthāyibhāva* fully visible. There then arises an integrated mental state comprising the *sthāyibhāva*, *vibhāvas*, *anubhāva*, and *vyabhicaribhāva*. It then lifts up the veil of *avidya* and thereupon the blissful self delimited by the *śuddha-bhaktisthāyibhāva* shines forth. And the blissful self conditioned by *śuddha-bhaktisthāyibhāva* and free from the veil of *avidya* for the time being is the *śuddha-bhaktirasa*.

We have classified the *bhakti-sthāyibhāvas* as *mīśrita* and *śuddha*. It follows from this that *bhaktirasa* also is twofold as *mīśrita* and *śuddha*. Madhusūdana Sarasvatī points out that the *bhaktirasa* characterised by nine rasas severally is *mīśrita bhaktirasa*, and the *bhaktirasa* arising from *śuddha-bhaktisthāyibhāva* is *śuddha*. The experience of *mīśrita-bhaktirasa* and *śuddha-bhaktirasa* has a two-fold result, namely the one that is manifested here (*dṛṣṭa*), and the other that is manifested in a hereafter (*adr̥ṣṭa*).¹⁴⁸ Of these, the former consists in the experience of *bhaktirasa* which is bliss. This is different from the experience of ordinary rasas like *śringāra*; for, while the *sthāyibhāva* of the latter relates to ordinary beings, the *sthāyibhāva* of the former relates to God who is of the nature of bliss. The latter one (*adr̥ṣṭa*) consists in attaining the intuitive knowledge of Ātman in the world of Hiranyagarbha or in the next birth.¹⁴⁹

The *rajasibhakti*, that is, the *sthāyibhāva* which arises out of intense dislike born out of jealousy towards God as in the case of Śiśupāla, and the *tāmasī bhakti*, that is the *sthāyibhāva* which arises out of intense dislike born out of fear towards God as in the case of Kamsa develop into *rasa*. But they cannot be

148. *dṛṣṭādṛṣṭa-ubhayaphalā mīśritā bhaktiriṣyate*, BR., p. 98

149. *vartamānatānuprāpyam phalam dṛṣṭamudāhṛitam
bhāvvidehopabhogyam yat tadaadr̥ṣṭamudiritam*, Ibid.

characterised as *bhartirasa* as the sthāyibhāvas do not involve the emotional element of love. These two kinds of *bhakti* would give forth the result, namely, the experience of *bhartirasa* in the cases of persons like Śiśupāla and Kāṁsa only in their next birth when they would become free from jealousy and other factors that are opposed to the feeling of love towards God.¹⁵⁰

It will be remembered that *sadhyabharti* or the *bharti-sthāyibhāva* and *bhartirasa* arise at the end of a series of four stages and these two become the fifth in gradual progress.

Madhusūdana Sarasvatī observes that one who experiences the *bhartirasa* attains the intuitive knowledge of his self as identical with Brahman. And he cites the *Bhāgavata* text—'If *bharti* is pursued towards Kṛṣṇa, it easily and immediately gives rise to the intuitive knowledge of the self as identical with Brahman and also absolute detachment.'¹⁵¹ It follows from this that *bharti* directly gives rise to the intuitive knowledge of Ātman. But from a study of his *Gūḍhārtha-dīpikā* it is clear that he holds the view that *bharti* towards Iśvara gives rise to concentration of mind by making the mind free from all latent impressions. He who pursues the path of *jñāna* after this attains the intuitive knowledge of Ātman. Hence the path of *bharti* definitely and necessarily precedes the path of *jñāna*. The one who has attained to the knowledge of Ātman remains as a *jivanmukta*. This is the sixth stage.¹⁵²

In the case of a *jivanmukta* the world of duality is no longer real. He, therefore, has absolute detachment towards the worldly objects. At the time of *vyutthāna*, he directs all his love towards God, as the external objects towards which he could direct his love are indeterminable from his standpoint. This is the seventh

150. *rājasī tāmasī bhaktih adṛṣṭaphalamātrabhāk, tayoḥ bhāvisarire tu pratibandhakṣāye sāti, saiva cittadrutirbhaktirāsātāṁ prātipadyāte*

Ibid., p. 102

151. *Bhāgavata*, I, ii, 7

152. *pratyagātmavarūpasya sthūlasūkṣmadehadvayātirikta-vena sāksāt-kāraṇa-saṁsthā bhūmikā, evam śuddhe tvāṁpadalakṣye avagata-tatpadalakṣyeṇa saha abhedajñānam bhavati, BR., pp. 60.1*

stage.¹⁵³ As a result of his unbounded love towards God, a *jivanmukta* has the direct vision of God. This is the eighth stage.¹⁵⁴

He then observes *sādhana-bhakti* spontaneously. This is the ninth stage.¹⁵⁵ All the auspicious qualities of God, he inherits,¹⁵⁶ and he remains absolutely attached towards God till he is finally dissociated from his physical accompaniments and becomes a *videhamukta*.¹⁵⁷ Madhusūdana Sarasvatī points out that the *bhaktirasa* which the *jivanmuktas* experience is *suddha*. Since the *jivanmuktas* do not have a hereafter, the experience of *bhaktirasa* does not bear a result that would be manifested in a hereafter.¹⁵⁸

But those who are irresistably attracted towards the qualities of God worship Him and experience the *bhaktirasa* either *mīśrita* or *suddha*. They do not pursue the path of *jñāna*. They also have the direct vision of God and they reach the world of Hiranyagarbha after the final fall of their body. There they get the intuitive knowledge of Ātman and are liberated along with Hiranyagarbha at the end of this cosmic age.

To sum up: Observance of *sādhana-bhakti* and the experience of *bhaktirasa* make the mind of the aspirant, free from all latent impressions. Then only it is possible for him to pursue *nididhyasana* on *nirguna* Brahman without which the intuitive knowledge of Ātman arising from the major texts of the Upaniṣads will not become effective in annihilating *avidyā*. Observance of *bhakti* is, therefore, most essential if one has to attain the intuitive knowledge of Ātman.

153. *etādṛṣṭa tattvajñāne sati vairāgyadārdhyāt
bhagavati premo vrddhirbhavati iti saptamībhūmikā*, *Ibid.*, p. 61

154. *premāspadibhūtasya bhagavataḥ sāksātikāraḥ
prematisayahetuḥaḥ aṣṭamī bhūmikā* *Ibid.*, p. 63

155. *bhagavaddharmaniṣṭhā prayatnāpūrvikā sādhanam,
svattassiddhā tu bhagavaddharmaniṣṭhā bhavati
phalabhūtā navamī bhūmikā*. *Ibid.*, p. 66

156. *avinasvara bhagavattulyagunāvirbhāvaḥ bhavati dasamī bhūmikā*, *Ibid.*

157. *premō'tha paramā kāṣṭhā prāṇapartiyāgāvadhibhirhāsahisṇutārūpā*
Ibid.

158. *tathaiva jivanmuktānāṁ adr̥ṣṭāṁśo na vidyate*, *Ibid.*, p. 100

Bhakti and Jñāna :

Mahasūdana Sarasvatī in his *Bhaktirasayana* points out that *bhakti* and *jñāna* differ in respect of their nature and means and their results. They also differ as regards the qualifications of the aspirants who pursue their means. We shall explain these successively as follows :

I. *The Nature and means of Bhakti and Jñāna :*

Bhakti is only a mental state that has assumed the form of God. This is not mere knowledge, but a unique kind of love towards God. It is because it depends upon the liquefaction of mind by the factors that are innate in it such as love, rage, and the like when they are aroused by the acts of worship such as hearing the glories of God, reciting His names, and the like. Thus acts of worship like hearing the glories of God, etc., give rise to *sādhyabharti*. It is determinate in character, as it involves the distinction of the one who is worshipped, that is, God, the one who worships, and the act of worship, although this distinction is not realized.¹⁵⁹

Jñāna, on the other hand, is the mental state in the form of unconditioned Brahman. Unlike *bhakti*, it does not depend upon the liquefaction of mind. It arises directly from the major texts of the Upaniṣads such as *tat tvamasi*, etc.¹⁶⁰ The path of knowledge, that is, *jñāna-yoga* is its proximate means and it removes the impediments in the mind of the aspirant such as *pramāṇa-sambhāvanā*, *prameyāsambhāvanā*, and *viparitabhāvanā*, and thereby renders the intuitive knowledge of Brahman arising from the Upaniṣadic texts effective in annihilating *avidyā*. It must be noted here that *jñāna-yoga* includes *bharti* also. The intuitive knowledge of Brahman (*jñāna*) is indeterminate (*nirvikalpa*), as it does not involve the distinction of the object realized, the one who realizes, and the act of realization. This is as it should be ;

159. *dravibhāvapūrvikā hi manaso bhagavadākārata savikalpaka vṛtitirūpā bhaktih.....bhagavadguṇagarimagranthanarūpa granthasravanam bhaktisādhanam,* BR., p. 26

160. *dravibhāvānupetā advitiyātmamātragocarā nirvikalpakanovṛttiḥ brahmavidyā.....‘tat tvam asi’ ādi vedāntamahāvākyam brahmavidyāsādhanam,* Ibid

for the intuitive knowledge of Brahman arises by annihilating *avidya*. In the absence of the cause, namely, *avidya*, the effect, namely, the above mentioned distinction cannot exist.¹⁶¹

II. *The Result of Bhakti and Jñana*:

Sādhyā-bhakti which is termed *bhaktisthāyibhāva* develops into *bhaktirasa*. The latter is only the blissful self conditioned by the *sthāyibhāva* and free for the time being from the veil of *avidya*: The result of *bhakti* is, therefore, the experience of *bhakti-rasa* which is only the blissful self conditioned by the *sthāyibhāva* relating to God; and it is of the nature of exceeding affection or love (*prema-prakarṣa*) towards God.¹⁶²

The result of the intuitive knowledge of Brahman, on the other hand, is the removal of *avidya* which is present in Brahman.¹⁶³ Thereupon the relation of the body-mind complex to Brahman which is brought about by *avidya* ceases to exist. We pointed out earlier that one who has attained the knowledge of Brahman remains as a *jīvanmukta* till his *prarabdha-karma* is exhausted. And a *jīvanmukta*'s life has two phases: It is either *samādhi* or mystic trance when he turns inward and loses himself in Brahman; or the condition known as *vyutthāna* or reversion to empirical life when the world of duality appears but does not delude him. In the state of *samādhi* he experiences the true nature of his self, that is, the unconditioned bliss. While the result of *sādhyā-bhakti* is the experience of *bhaktirasa*, that is, the blissful self conditioned by the *bhaktisthāyibhāva*, the result of *jñana* is the experience of unconditioned bliss through the removal of *avidya*.

III. *The qualifications of the aspirants to pursue the means of Bhakti and Jñana*:

The ascetic who possesses the four-fold aid, namely,

161. *na hi sāstrah idantatayā brahma pratipipādayiṣati, kim tarhi
pratyagātmatvena avisayatayā brahma pratipipādayan
avidyākalpita-vedya-vedity-vedanādibhāvāṁ apanayati*
Sri Sankara's Commentary on BS. I, i, 4

162. *bhagavadviṣayakapremaprakarṣo bhaktiphalam*, BR., p. 27

163. *svavānarūhamūlāḥ jñānanivṛttih brahmavidyāphalam*, Ibid

nityanitya-vastu-viveka, ihamutrartha bhoga viraga, samadi-sadhana-sampat, and *mumukṣutva* is alone competent to pursue the means of *jñāna*, namely, the *jñāna-yoga*. But anyone who is irresistibly attracted towards God is competent to pursue the means of *bhakti*, that is, *sadhana-bhakti*.¹⁶⁴

Thus there are vital distinctions between *bhakti* and *jñāna* which make it impossible to identify the two. But it must be noted here that the inclination to pursue the means of *bhakti* or *jñāna* arises from the performance of meritorious deeds prescribed in the Vedas in this or in the previous births.¹⁶⁵

We observed earlier that *bhakti* is only a proximate means to *jñāna* and *jñāna* alone is the sole means to liberation. We also said that *jñāna* arises from the major texts of the Upaniṣads and the path of knowledge (*jñāna-yoga*) must be pursued in order to remove the impediments present in mind which render the knowledge of Brahman that has arisen from the major texts of the Upaniṣads ineffective in dispelling *avidya*. *Bhakti* is necessary to attain concentration of thought without which *nididhyāsana* which is the most important constituent of *jñāna-yoga* is impossible. It is also necessary in order to earn the grace of God without which impediments that stand in the way of successful accomplishment of *jñāna-yoga* or of attaining the intuitive knowledge of Brahman itself cannot be warded off. *Bhakti* therefore is only a proximate means to *jñāna* which is the sole means to liberation.

But there are certain passages in the *Bhagavad-gītā* which seem to affirm that *bhakti* is the direct means to liberation implying thereby that *jñāna* is not necessary. We shall discuss this point in some detail.

* The *Bhagavad-gītā* texts such as—"Fixing your thoughts in Me, you shall, by My grace cross over all difficulties, that is,

164. *prāṇimātrasya bhaktau adhikāraḥ, brahmavidyāyāntu sādhanacatuṣṭa-*
yasampannasya paramahāṁsaparivrājakasya, BR., p. 27

165. *yajñadānādi sarvastukṛitasādhyatvanī samānam*
bhaktibrahmavidyayoh, Ibid

samsāra,¹⁶⁶ “one who performs all activities by dedicating their results to Me attains liberation by My grace,”¹⁶⁷ and “Seek that Lord as your sole refuge with your whole being for relief from the distress of *samsāra*. Then, by His grace, you shall attain liberation through the annihilation of *avidyā*”¹⁶⁸ state that liberation is attained by the grace of God which one earns by *bhakti*.

We have said that liberation consists in the removal of *avidyā*. *Avidyā* is present in Brahman and it could be removed by the intuitive knowledge of Brahman. To speak of *bhakti* or the grace of God as the direct means to liberation is misleading. Moreover, *bhakti* which is determinate in character cannot have any reference to Brahman which is unconditioned. The passages cited above only suggest that *bhakti* and the grace of God are essential if one has to attain the intuitive knowledge of Brahman by pursuing *jñāna-yoga*. Madhusūdana Sarasvatī in his *Gūḍhartha-dīpikā* points out that one gets *sādhya bhakti*, by observing *sādhana-bhakti* and attains liberation by the intuitive knowledge of Brahman arisen from the Upaniṣadic texts.¹⁶⁹ This he states on the basis of some other texts of the *Bhagavad-gītā*. The texts such as—“I grant the intuitive knowledge of Ātman to those who always worship Me with loving devotion”¹⁷⁰ and “one who worships Me with loving devotion gets the intuitive knowledge of Ātman and thereby becomes fit to attain liberation”¹⁷¹ state that *bhakti* leads to *jñāna* which is the sole means to liberation. If *bhakti* is practised along with *jñāna-yoga*, then the aspirant attains the knowledge of Brahman here itself from the major texts of the Upaniṣads. If *bhakti* is practised independently then the aspirant reaches the world of Hiranyaagarbha after the final fall of his body and there he attains the intuitive knowledge of Brahman from the major texts of the Upaniṣads that are manifested to him by the grace of God.

166. *Bh. G.*, XVIII, 58

167. *Ibid.*, XVIII, 56

168. *Ibid.*, XVIII, 62

169. एवम् सदाभगवात्धर्मनुस्थानेन मय्यनुरागोपत्या
मन्मनाः सन् माम् भगवान्तम् वासुदेवम् इश्यासि
प्राप्स्यासि वेदान्तवाक्यजानितेन मद्बोधेना *GD.*, p. 751

170. *Bh. G.*, X, 10

171. *Ibid.*, XIII, 18

The text "Now, that supreme Being, O son of Pr̥thā, in whom all beings dwell, and by whom all this pervaded is attainable by *bhakti*"¹⁷² speaks of *bhakti* as the means to liberation. Śrī Śaṅkara interprets the word *bhakti* to mean *jñāna* or the intuitive knowledge of Ātman, and Madhusūdana Sarasvatī interprets the word to mean *sādhyā-bhakti*. The latter associated with *jñāna-yoga* leads to the intuitive knowledge and thereby one attains liberation, that is, Brahman which is divested of *avidyā*.

There is another text which is as follows : "One who has the intellectual conviction that one is Brahman from Vedāntic study and reflection, who has purity of mind, and who neither grieves nor desires, attains supreme *bhakti* towards Me."¹⁷³ Śrī Śaṅkara interprets the word *bhakti* to mean *jñāna* while Madhusūdana Sarasvatī takes it in the sense of *nididhyasana*. Accordingly Madhusūdana Sarasvatī interprets the text "By *bhakti* one knows My true nature, and knowing thus one becomes identical with Me (Brahman),"¹⁷⁴ thus : By *nididhyasana*—the most important constituent of *jñāna-yoga* - one gets the intuitive knowledge of Brahman from the major texts of the Upaniṣads. And when *avidyā* is annihilated thereby one attains liberation, that is, Brahman.¹⁷⁵

It follows from the above that *bhakti* is only a means to *jñāna* and *jñāna* alone is the means to liberation.

The relation of *bhakti* to *jñāna* is set forth in the *Bhagavad-gītā* text—

*bhaktyā tvananyaya śakyah aham evamvidhorjuna
jñātum draṣṭum ca tattvena praveṣṭum ca parantapa*¹⁷⁶

Śrī Śaṅkara and following him Madhusūdana Sarasvatī while commenting on this text observe that one could have the direct vision of God through *bhakti* towards Him ; and one could, attain the knowledge of the true nature of God, that is, Brahman from the major texts of the Upaniṣads by pursuing *jñāna-yoga*.

172. *Ibid.*, VIII, 23

173. *Ibid.*, XVIII, 54

174. *Ibid.*,

175. *GD.*, pp. 740-2

176. *Ibid.*, XI, 54

Śrīdhara in his commentary on the *Bhagavad-gītā* holds that *bhakti* towards God is the direct means to liberation. He cites those passages from the *Bhagavad-gītā* which we have referred to above and which suggest that *bhakti* is the means to liberation. From this it should not be concluded that, according to Śrīdhara, *bhakti* is the means to liberation without any external aid; for, that would render the Upaniṣadic texts and the *Bhagavad-gītā* texts which speak of *jñāna* as the means to liberation purportless. Hence Śrīdhara does not omit *jñāna* altogether from the group of means that leads to liberation. He, however, is not prepared to give a less prominent place to *bhakti*. He considers that *jñāna* is subsidiary to or the by-product of *bhakti*¹⁷⁷ and it has no independent function as regards liberation. He holds that *bhakti* is the direct means to liberation. And *jñāna* is only an aid to it. Thus we see that Śrīdhara is not prepared to give up the intuitive knowledge of Brahman altogether. At the same time he wants to give a prominent place to *bhakti* by holding *jñāna* to be its by-product.

The above view is contrary to the Advaitin's position. Dhanaptisūri in his commentary on the *Bhagavad-gītā* refers to this view and refutes it. He points out that the Upaniṣads texts speak of *jñāna* as the direct means to liberation. It is not proper therefore to treat it as a by-product. He further argues that if it is held that *jñāna* is a by-product of *bhakti* on the ground that certain passages in the *Bhagavad-gītā* speak of *bhakti* as the means to liberation, we can very well say that *jñāna* and *bhakti* are by-products of *karma* because the *Bhagavad-gītā* texts such as—

‘svakarmanā tamabhyarcya siddhim vindati mānavaḥ’¹⁷⁸

speak of *karma* as the means to liberation. *Karma* cannot be accepted as the means to liberation. It is because liberation consists in the removal of *avidyā* which is present in Brahman. *Avidyā* could be removed only by the intuitive knowledge of

177. *bhaktereva avāntara vyāparo jñānam,*

Commentary on the *Bh. G.*,

p. 774

178. *Ibid.*, XVIII, 46. See also ; XIII, 45

Brahman. Since Brahman is unconditioned, its knowledge, that is, the mental state must also be indeterminate. *Bhakti* too is a mental state; but it is determinate in character and hence it cannot have any relation to the unconditioned Brahman. Hence *bhakti* is only a proximate means to *jñana* and *jñana* is the sole means to liberation.¹⁷⁹

ABBREVIATIONS AND REFERENCES

<i>Brh.</i>	<i>Bṛhadāraṇyakopaniṣad</i>
<i>Bh. G.</i>	<i>Bhagavad.gītā</i>
<i>BR.</i>	<i>Bhaktirasāyana</i> , Acyuta Granthamālā Series (No. 2), Benares
<i>BS.</i>	<i>Brahma-sūtra</i>
<i>GD.</i>	<i>Gūḍhārthadipikā</i> , Nirnaya Sagar Press, Bombay, 1912.
<i>Śvet.</i>	<i>Śvetāśvataraopanisad</i>
<i>Bhaktiprakāśa.</i>	Viramitra, The Chowkhamba Sanskrit Series, Nos. 443 & 444

The Philosophy of Aesthetic Pleasure:

P. Pancapagesa Sastri, Annamalai University, Annamalai Nagar, 1949.

Rasagaṅgādhara, Jagannatha Paṇḍita, Kavyamala Series, No. 12, Nirnaya Sagar Press, Bombay, 1936.

179. *vedāntaśiṁḍimesu mokṣānanyasādhaṇatvena prasiddhasya tattvajñānasatyavāntaravayāpāraruṭpatvapradarśanāuaucityāt, anyathā mukhyaphalasyāpi avāntaravayāpāratvakalpanāyām ‘svakarmāṇā tamabhyarycya siddhim vindati mānavāḥ’ iti uktatvāt karmaiva sākṣāt mokṣasādhanam bhaktirjñānam ca avāntaravayāpāra iti kuto na syāt-*, *Dhanapatiśūri’s Commentary on the Bh. G.*, p. 775

MODERNIZATION

BY

DR. C. M. ABRAHAM, M.A., PH.D.,
Reader in Sociology, University of Madras

The subject of 'modernization' is very much in the air nowadays, especially in the nations of Asia, Africa and Latin America, which have just emerged to political independence. Though the masses in these countries are tradition-steeped yet the leaders have come to realize the need for modernization and are straining every nerve to achieve material standards of life worthy of the Atom Age.

'Modernization,' in reality, is a process of social change, whereby a traditional, customo-riented and hierarchically frozen society is striving to 'catch up' with the modernized societies of the West or East. The countries which are in a less advanced stage of industrialization or are mainly agrarian with practically no largescale industries at all, consider Europe and the entire Western World as the birth place of modern civilization. The people in the so-called under-developed countries are amazed at the technological feats and economic miracles performed by the world of technocracy of the West and the East. These developed countries with their technological knowledge are striving to dominate the globe with all the means they can press into their services and they demonstrate to the backward countries the image of their own future.

The Western World was experiencing this process of change which we now label as 'modernization' for some five centuries. The struggle to change the medieval life-ways were known by different terms, such as *Renaissance*, *Reformation*, *Counter-Reformation*, *Industrial Revolution* etc. But the traditional societies of Asia, Africa and Latin America where a large majority of people were living and are even now living in a sense of hopelessness,

began to undergo this experience very slowly with the advent of colonization. The process of change which started in the colonial phase of the history of these countries were styled by different terms. "One spoke of India as *Anglicized* and Indo-China as *Gallicized*."¹

"The term *Europeanization* was imposed to denote the common elements underlying the French influence in Syria-Lebanon and British influence in Egypt and Jordon. More recently following a century of educational and missionary activity, *Americanization* became a specific force and the common stimuli of the Atlantic civilization came to be called *Westernization*."² With the advent of political independence the under-developed countries began to receive a new impetus to intensify the process of 'modernizaton.' Some prefer to call this change as *secularization*. Especially after World War II, almost all backward nations are development-minded. They are keenly aware of the enormous and increasing gap in their living standards and are demanding steady and sober progress. The leaders of these countries have accepted 'economic development with social justice' and 'modernization' as the slogans to free the masses from poverty and its vicious circle. They are exhorting their masses who were for centuries saddled with superstition and ignorance and very largely resigned to their fate, to rally round to take up the responsibility of shaping their destinies.

What is meant by 'Modernization'

With this introduction now let us consider the question as to what is meant by the term 'Modernization'? Wilfred Cantwell Smith writes 'to ask' What does modernization mean?, is in effect to ask 'Where are we going?'³

The process of 'modernization' is broad and it can be approached from different directions. Earlier, and even now, it is most commonly approached in terms of economic development. But of late "the new scholarship on modernization is increasingly specialized as each discipline within the social sciences approaches the modeanization process from its own expert point of view. Thus scholars are now capable of analysing aspects of modernization in a more systematic fashion, such as how urbanization occurs, how social structures change, and how educational systems

are transformed, as well as how industrialization takes place.”⁴ The truth that economic development is only one aspect of ‘modernization’ is well brought out by Harold D. Lasswell. He states very clearly that the transformation in perceiving and achieving wealth-oriented behaviour entails nothing less than the ultimate reshaping and resharing of all social values, such as power, respect, rectitude, affection, well-being, skill and enlightenment.”⁵

This view of continuous and increasing interaction between economic and non-economic factors in development, produced a second step forward, namely systematic efforts to conceptualise modernization as the contemporary mode of social change that is both general in validity and global in scope.⁶

‘Modernization’ has many dimensions and economic development is only one amongst them. In the words of Neil J. Smelser the term ‘modernization’—a conceptual cousin of the term ‘economic-development,’ but more comprehensive in scope—refers to the fact that technical, economic and ecological changes ramify through the whole social and cultural fabric. In an emerging nation we may expect profound changes :

1. in the *political* sphere, as simple tribal or village authority systems give way to systems of suffrage, political parties, representation and civil service bureaucracies ;
2. in the *educational* sphere, as the society strives to reduce illiteracy and increase economically productive skills ;
3. in the *religious* sphere, as secularised belief systems begin to replace traditionalistic relegions ;
4. in the *familial* sphere, as extended kinship units lose their pervasiveness ;
5. in the *stratification* sphere, as geographical and social mobility tend to loosen fixed ascriptive hierarchical systems.⁷

M. N. Srinivas opines that 'modernization' has affected traditional societies at four levels viz., technology, institutions, ideology and values. From this point of view, a society or its part can be regarded as modernized to the extent that it imbibes the following features attributed to the Western societies :

1. the system of production is based on modern machine technology ;
2. the system of social stratification employs the individual achievement of status rather than ascription of status by birth ;
3. the political organization is democratic and stresses the ideals of equality and social justice ;
4. a secular and scientific outlook is developed by its members.⁸

S. C. Dube also stresses the comprehensive scope of the process of 'modernization.' According to him 'modernization' is essentially a process—a movement from traditional or quasi-traditional order—to certain desired types of technology and associated form of social structure, value orientations and motivations and norms.⁹

Guy Hunter writes “ ‘Modernization’ might be described in terms of achieving certain general changes, reform of land tenure ; creating suitable institutions for agricultural development and marketing ; building an honest bureaucracy and a stable political system centrally and locally. It might be described as a change from a traditional custom-oriented society to an individualist or co-operative economic-oriented society ; as the evolution of a system of values capable of mediating modern knowledge and techniques ; as the mobilization of surplus manpower and under-used resources for economic growth ; as the spread of higher education. It might, indeed, include all these things, and more.”¹⁰

In the words of Wilbert E. Moore “What is involved in ‘modernization’ is a ‘total’ transformation of a traditional or pre-modern society into the type of technology and associated social organization that characterize the ‘advanced’ economically prosperous and relatively stable nations of the Western world.”¹¹

According to Norton Ginsburg "all the definitions of 'modernization' refer in some measure not only to change but more important to conceptions of efficiency, increased human and spatial interaction and extra ordinary complexities of social relationships, broadly interpreted."¹²

Daniel Lerner summarises the process of 'modernization' as the acquiring of a new style of life in place of ancient lifeways.¹³ In keeping with his definition of 'modernization' the title of his book—*The Passing of Traditional Society*—is quite appropriate.

In short, 'modernization' tends to mean something approximating Max Weber's conception of the process of '*rationalisation*' in all those spheres of social action—economic, political, military, legal, educational etc. It involves the sustained attention to the most appropriate 'rational' and efficient methods for increasing man's ability to control nature and society for a variety of ends.

Defining 'Modernization' from the Point of view of the Character of Society.

Marion J. Levy (Jr.) tries to identify a relatively non-modernized society by the following characteristics¹⁴:

1. their members depend overwhelmingly on animate sources of power;
2. the inanimate sources of power utilized (e.g. rivers for transport, wind etc.) tend to be fixed in amount or to increase slowly;
3. the tools used multiply effort modestly and
4. the tools used are sedentary.

The author then uses a definition of 'modernization' confining interest to two elements:—

1. sources of power and
2. the use of tools to multiply the effort of effect. He adds "I use a 'definition of 'modernization' that

focuses on the sources of power and the nature of the tools used by the members of a given society. Although these are elements usually referred to as technological or economic the approach is neither a special form of technological determinism nor of economic determinism. Simple technological or economic determinism, like all other monisms, falls in the category of theories that are either true but meaningless or meaningful but false. The definitions used here, if used carefully and properly in the sense appropriate to scientific work, do not even lead one into technological or economic biases...I conceive each of these two elements as the basis of a continuum. A society will be considered more or less modernized to the extent that its members use inanimate sources of power and/or use tools to multiply the effects of their efforts. Neither of these elements is either totally absent from or exclusively present in any society. I define inanimate sources of power residually as any sources of power that are not produced from human or other animal energy. I define a tool as any physical device that is ordinarily separate from the body of an individual who applies it and that is used to accomplish what he could not accomplish at all or could not accomplish so well without it.”¹⁵

Levy (Jr) hypothesizes that the greater the ratio of inanimate to animate sources of power and the greater the multiplication of effort as the effect of applications of tools, the greater is the degree of modernization. He cites that the Australian aborigines may be put at one extreme of the continuum and modern United States society as an example toward the opposite end. Americans have not gone as far as it is possible to go in these directions. Indeed, they are going further every day. United State Society, however, is the most extreme example of modernization in so far as these defining elements are used. Among Australian Bushmen the use of inanimate sources of power is negligible quantitatively. Most of the power they use is human power. The tools they use are important to them and to multiply their effort, but not a great deal. In the United States power from animal sources has become negligible quantitatively. (P. 36).

Structural Features of a Relatively Modernized Society & Relatively non-modernized Society.

For explanation purpose Levy (Jr.) divides the structural features of a relatively modernized and a relatively non-modernized society into two parts—(a) Aspects and (b) Organizational contexts.

A. ASPECTS

1. *Specialization of units.*

Relatively non-modernized societies are unspecialized by contrast with the level of "product differentiation specialization" characteristic of any relatively modernized society. (P. 93) Not only are the degree of specialization lower and the extent of members involved more restricted in every way, but also relatively non-modernized societies are not characterized by the continuous and striking increase in the specialization of organizations taken for granted in relatively modernized contexts. Increases of specialization of sub-systems of relatively non-modernized societies are usually slow, sporadic and modest. (p. 94).

In relatively modernized societies, as the level of specialization of these units increases, as the emphasis on intermediate skills and economies of scale mount higher, the individual member of the society plays parts in terms of an increasing number of different units. These parts are referred to technically as roles. (P. 44). Thus in regard to education, the relatively modernized societies not only have predominantly educationally oriented units, but have exceedingly detailed distinctions among those, wherein people are having *intermediate skills*. (*Intermediate skills* are those skills in which only a segment of the membership of the society need be proficient in order to operate. For example, only a few proportion of the members in an educational institution need to know how to use a computer, how to use a cyclotron in research etc.) These intermediate skills may be of the greatest significance, but they need not be possessed by more than a limited portion of the membership of the society. As the proliferation of highly specialized units mounts, there are great economies in the kind of skills that can be generated because it is possible to

train only a small specific segment of the membership of the society in these special skills without worrying about whether the remainder of the members even understand them. (PP. 42-43)

2. *Self-Sufficiency of the Units.*

As the level of modernization increases the self-sufficiency of the various units diminishes. This is particularly true of family, kinship and / or neighbourhood units. In a relatively non-modernized society the members of the large family or kinship group or neighbourhood group produce most of what they consume, consume most of what they produce and have little or no contact with any one outside those units. In a relatively modernized society family members depend more and more on the members of other units for an increasing variety of things. It may be income, it may be power, it may be education, whatever it is, these interdependence constantly increase. (P. 95 & p. 48)

3. *Universalistic and Particularistic Ethic.*

Members of relatively non-modernized societies emphasize predominantly particularistic ethics overwhelmingly. They never approach ideally or actually, the emphasis on predominantly universalistic criteria characteristic of relatively modernized societies. For the ordinary man in all history prior to the 19th century the most important question was "How will this affect my family" Kinship is inherently particularistic. It is specifically a sphere in which the individual is identified above all, on the basis of *who he is*. Hence the actions of the members are oriented to kinship considerations. Family oriented actions predominate. (P. 97)

There is an increasing tendency to emphasize on highly universalistic ethics whenever societies become increasingly modernized. The members of such societies frequently invoke such mottoes as "all men are equal before the law". Voting criteria are supposed to be predominantly universalistically determined. Discrimination against people in voting on the basis of race, creed or colour, is regarded as intrusion of particularistic elements. (p. 52) As relatively modernized societies become more modernized predominantly particularistic ethics, though never eliminated, are increasingly restricted. Nationalism might be replaced in the future by continentalism and continentalism in its turn might be replaced by worldliness. (pp. 54-55).

4. Combination of Centralization and Decentralization.

There certainly were cases of high centralization prior to the development of relatively modernized societies, but none of these were stable for any extended period of time. The sedentary nature of the relatively non-modernized societies lessens the importance of centralization and also makes it in a sense inefficient. The state of technology of communications is vital for the question of centralization. In relatively non-modernized contexts it is too poor to support large scale centralization. (P. 102)

The degree of centralization always increases with modernization and continues to increase with further modernization. Technological advance in communications and logistics makes possible stable moves in the direction of ever increasing centralization. As the level of centralization increases the level of authoritarianism probably increases. But the United States which is highly modernized and highly centralized, is yet considerably less authoritarian. The problems of co-ordination and control steadily increase with the increasing specialization and interdependency, characteristic of relatively modernized systems. Non-authoritarianism comes to consist increasingly of protection of the rights of minorities or of dissenters in general to express themselves.

The history of modernization exhibits another range of variation among relatively modernized societies. This is the political scientist's distinction between national and federal systems. The high element of actual decentralization connoted by the concept of federal systems decreases as the level of modernization increases, even though the ideal structures continue to receive allegiance increasingly, members of the central government interfere with the state rights.

Moreover, as specialization increases a considerable part of the increase of centralization are to be found in the increased centralization of a wide variety of non-governmental organizations such as business firms, trade unions etc.

Some decentralization will persist (e.g. on a family basis). No society has yet existed without families, and this is not simply the result of a lack of social inventiveness. (PP. 58-60).

5. Relationship Aspects

Levy (Jr) listed the relationship aspects in four pairs. They are as follows:

1. Rationality and traditionalism—the kind of knowledge (cognition) or thinking relevant to a given relationship.
2. Universalism and Particularism—the criteria for belonging to a given relationship.
3. Functional specificity and functional diffuseness—the explicitness with which a relationship is defined and delimited.
4. Avoidance and intimacy—the kind of emotional or affective involvement of the individuals concerned.

The members of the relatively non-modernized societies emphasize traditional rather than rational action. Traditional ways of doing things are not necessarily irrational or even non-rational, never silly or superficial. The fact is that emphasis is placed on doing things because it is traditional to do them in the given way has different implications from an emphasis on doing things in a given fashion because there is a presumably rational explanation of doing them that way. For example the village people may likely to continue to employ the old means, even though they are no longer rational. Societies may be so overwhelmingly traditionalistic that members place little or no emphasis on rationality. (PP 107—108). As the level of modernization of a given society increases the emphasis on rationality increases and explanation on traditional grounds decrease. (p. 61)

The criteria for forming relationships tend in relatively non-modernized societies to be overwhelmingly particularistic. Before a relationship can be formed, the parties must know who everybody is. Kinship is an ineradicable basis for particularistic distinctions in all societies and most members of most societies have oriented most of their actions to kinship considerations. The person selected on the basis of who he is may not be the person best fitted to carry out the job (P. 110). A relationship is considered relatively more universalistic in so far as it emphasizes what a person can do that is relevant to the

relationship, rather than what he is. An emphasis on the latter is an emphasis on particularism.

The importance of kinship considerations is highly relevant to the emphasis on functional diffuseness. Kinship relations are always overwhelmingly functionally diffuse. In a relatively modernized society most of the relationships are defined explicitly. Thus the ideal structure of a contractual relationship epitomize a predominantly functionally specific relationship (i.e. all rights and responsibilities of all parties are explicit). (P. 62).

Relationships characterized by avoidance rather than intimacy, are those whose members stress either emotional neutrality or emotional displays that minimize contacts and involvements, such as respect, by contrast with emotional displays that, whether positive or negative, get one deeply involved with others on a highly personal basis. Predominantly intimate relations may take the form of love, hate etc. (P. 62).

The structures of most of modernized societies reflect an increasing emphasis on rationality, universalism, functional specificity, and emotional neutrality or avoidance, but traces of traditionalism, particularism, functional diffuseness and intimacy are still found in all societies.

When a society starts using inanimate sources of power and complicated and efficient tools, rational calculations become much more strategic for many lines of action. But at the same time many of his actions in his private life may be traditionalistic. Edward Shils in his book on '*The Intellectual between tradition and Modernity: The Indian Situation*' brings out this point very clearly.

Likewise, when complicated tools are used, selection of personnel on the basis of intermediate skills will be imperative if maximum advantage of the tool has to be taken. The use of complicated machinery demands functional specificity. If efficiency and maximum output are considered valuable, emotional involvement have little place in such a system. Thus we can come to the conclusion that ideally speaking a relatively

modernized society, ideally at least, is following a scientific and positive spirit in many of their relationship aspects.

6. *Media of Exchange and Markets*

Highly generalized media of exchange and markets do not necessarily exist in all relatively non-modernized societies. Relatively modernized societies are characterized by increasingly highly generalized media of exchange and monetary units of a well defined sort. They are also characterized by highly generalized markets as well as markets that are highly specialized in terms of the goods and/or services exchanged.

B. ORGANIZATIONAL CONTROLS

1. *Bureaucracy*

As the level of modernization increases the level of bureaucratization increases. In short, Bureaucracy can be defined as an 'Organization's organizations.' But some elements of the highly complicated bureaucratic organization may be found in large relatively non-modernized societies.

2. *Family Systems*

In a relatively non-modernized society the family system is predominantly of the extended type and in the relatively modernized society, the conjugal type.

Two problems of the Modernized Society

In all relatively non-modernized societies the family unit is overwhelmingly the main unit in terms of which the socialization of the individual takes place. But in relatively modernized societies the problem is that of socialization for an unknown future. The second problem faced by such societies is that of co-ordination and control. The adults in such societies must train and educate the young, teach them how to behave, prepare them in a myriad ways for a future neither adult nor young envisage. Prior to modernization, what is taught in the family, is reiterated by the school, the neighbourhood and the

community at large. But now what is taught in the schools and at home remain only in an idealistic world or to say correctly the maxims we teach our young ones in our schools and home, remain as only '*copy book maxims*.' Likewise in modernized societies knowledge is increasing fast and it is an uphill task to keep abreast with times, the changing times. So the problem that is being faced by the modernized societies is not only the 'generation gap' but 'Decade gap.' The world in which we are living, after 10 years will be very different, from that of its present. Thus we can say that the children are not living in the same kind of world as that of the parents. Hence they face an entirely different world when they begin to come to grips with reality and face life.

Defining Modernization from the Point of view of the Character of the Individuals

Gunnar Myrdal in his famous provocative treatise on under-development of Asiatic countries, entitled 'Asian Drama' advocates an *institutional approach* to the study of development or 'modernization.' He writes that it is false to imagine that economic analysis unaided can probe exhaustively into the matters of economic development. Equally with the observable, measurable economic facts, the values governing the behaviour and attitudes of individuals as well as groups must be analysed. Thus he underlines the interdependence of factors involved in a process of social change. He also states that "it is necessary to make explicit the value premises for the sake of reliance, effectiveness and objectivity of research."¹⁶ (P. 49). Myrdal has deliberately selected the values directed towards 'modernization.'

Modernization Ideals listed by Gunnar Myrdal

The following are summary specifications of the modernization ideals laid down by Myrdal :

1. Rationality.
2. Desire for development and planning for development.
3. Rise of productivity.
4. Rise of levels of living.

5. Social and economic equalization.
6. Improved institutions and attitudes.....in order to increase labour efficiency and diligence; effective competition, mobility and enterprise, permit greater equality of opportunity and make possible higher productivity.
7. National consolidation.
8. National independence.
9. Political democracy in a Narrow Sense.
10. Democracy at the Grass Roots.
11. Social Discipline versus Democratic Planning.

Then Myrdal lists conceptual content of 'Modern Man'

1. Efficiency.
2. Diligence.
3. Orderliness.
4. Punctuality.
5. Frugality.
6. Scrupulous honesty—which pays in the long run and is a condition for raising efficiency in all social and economic relations.
7. Rationality in decisions and actions—liberation from reliance on static customs, from group allegiances and favouritism, from superstitious beliefs and prejudices, approaching the rationally calculating “economic man” of Western liberal ideology.
8. Preparedness for change—for experimentation along new lines and for moving around spatially, economically and socially.
9. Alertness to opportunities as they arise in a changing world.
10. Energetic enterprise.
11. Integrity and self-reliance.
12. Co-operativeness—not limiting but redirecting egoistic striving in a socially beneficial channel ; acceptance of

responsibility for the welfare of the community and the nation.

13. Willingness to take the long-view and to forego short-term profiteering, subordination, of speculation to involvement and of commerce and finance to production etc.¹⁷ (pp. 57-62).

At the outset Myrdal made his approach very clear in the following statement. "One pre-conception of mine deserves mention, as it determined my approach to the task. My personal journey through life and work, from early youth when my research interests were focussed on economic theory in a very narrow sense, had instilled in me an increasingly firm conviction that economic problems cannot be studied in isolation, but only in their demographic, social and political setting. I felt at the outset of the study that only by means of a broad institutional approach could I understand and explain the economic development and planning for development."¹⁸ (P. ix).

Alex Inkeles¹⁹ opines that the characteristic mark of the modern man has two parts: one internal and the other external, one dealing with his attitudes, values and feelings ; the other with his environment.

Environmental or External Conditions

Alex Inkeles summarises the external conditions to make the modern man to a series of key terms such as :

1. Urbanization,
2. Education,
3. Mass Communication,
4. Industrialization,
5. Politicization etc.

Internal Attributes of Modern Man

Among the internal attributes Inkeles lists the following :

1. A disposition to accept new ideas and try new methods ;

2. A readiness to express opinions ;
3. A time sense that makes man more interested in the present and future than in the past ;
4. A better sense of punctuality ;
5. A greater concern for planning ; organization and efficiency ;
6. A tendency to see the world as calculable ;
7. A faith in science and technology ;
8. A sense of dignity ;
9. A more democratic spirit and finally ;
10. A belief in distributive justice.

These attributes seem to be intimately related to the individual's successful adjustment as a citizen of a modern developed nation. They are qualities that will contribute to making a man a more productive worker in his factory ; a more effective citizen in the society ; a more satisfied and satisfying person.

Daniel Lerner defines 'modernization' from the individual's point of view as the infusion of a rationalist and positive spirit. Lerner further stresses that people must develop the quality of 'empathy' (the capacity to see oneself in the other fellow's situation), then only they could move out of their traditional setting. They must become habituated to the sense of change and attuned to its various rhythms. Other scholars also point out the need for transformation in the individual that equips them to function effectively in a new social order. McClelland focuses attention on the development of the achievement motivation or the need for achievement ($n_Achievement$ or $nAch$), and self-reliance as preconditions for modernization. Cantril mentions it as 'striving' and Riesman as 'other-direction.' These scholars and a host of others have stressed the indispensability of the development of some essential qualities and attitudes in the individuals as a precondition to 'modernization'.²

Difference between 'modernization' and 'modernity'

Emphasising the inter-relation of 'modernization' and modernity,' S. C. Dube remarks 'Modernity' denotes the common

behavioural systems historically associated with the urban, industrial, literate and participant societies of Western Europe, and North America as well as those of U.S.S.R. and Japan. 'Modernization' is the process through which their standards of performance and achievement can be accomplished by the less developed societies. 'Modernization' thus involves an emergence of a new system with certain modified characteristics. Old behavioural patterns do not conform to the new demands. The very concept of 'modernization' presupposes that the traditional values undergo some radical change. Without changes in values an innovative ethos, an entrepreneurial and industrial ethic cannot be achieved. Changes in values are also imperative for the institutional re-arrangements considered necessary for 'modernization.'

Characteristic Attributes of 'Modernity' listed by S. C. Dube

S. C. Dube has listed the following twelve characteristics as attributes of 'modernity' :

1. Empathy.
2. Mobility.
3. High participation.
4. Interest articulation.
5. Interest aggregation.
6. Institutionalized political competition.
7. Achievement orientation.
8. Rational ends—means calculations.
9. New attitudes to wealth, work, savings, and risk-taking.
10. Faith in the desirability and possibility of change.
11. Social, economic and political discipline, and
12. Capacity to put-off immediate short-run satisfactions for higher satisfactions in the longer run.

David C. McClelland and David C. Winter²⁰ in their recent book 'Motivating Human Behaviour' recognize the importance of social structural variables in 'modernization.' For example

it is stated in chapter 11. "The single most important factor determining whose nAch (need for achievement) training was effective turned out to be not in the training or in the individual, but in the participants situation...A man cannot convert increased motivation into increased activity unless he has a real opportunity to do so." (p. 311). Later in a discussion of the failure of nAch training to benefit particular individuals David McClelland and David C. Winter remarks "The motivational training was not sufficiently strong to cause them to break loose from their position in the social structure and find opportunities for themselves."

From the studies of Gunnar Myrdal, Marion J. Levy (Jr). Simon Kaznets, Stanley H. Hezler, Julian Steward, Leslie White, Manning Nash, David McClelland, David C. Winter, Guy Hunter, Daniel Lerner and a host of others, we could conclude that the basis of 'modernization,' in the ultimate analysis, is the continual supply of fresh technological inputs, scientific knowledge and training, as they are applied to every branch of production and every field of activity, together with the social, cultural and psychological capacity of the individuals and groups to cause them break loose from their position in the old social structure and find opportunities for themselves to forge ahead and function effectively.

Conclusion

'Modernization' might, indeed, include changes in many things. But Guy Hunter asks the question how far and how fast and by what means very different societies could do them. He answers them by saying that it is sometimes tempting to believe that 'modern' civilization—and that is apt to be defined roughly as the type created and spread from the industrial revolution in the West—is bound to spread all over the world. Certainly some outward elements of it—from canned music to electric power—seem to spread irresistibly to the remotest corners of the world: Coca Cola is available in tiny huts in the African bush. But in fact this is illusory: underneath these superficial sings utterly different cultures and ways of doing 'modern' tasks persist. Attitudes to politics, and economics, ways of administrative action are totally different in Thailand, Bengal, Kenya, Sierra Leone. Each nation in 1969. has a certain style and a certain

capital of resources and skills, a certain capacity for making progress on this front or that. Even developed countries—Britain, France, U.S.A., Russia—have very greatly differing styles in the use of knowledge and technology which in fact they share in common.”²¹

In the light of the above statement Guy Hunter concludes that “Modernization” can in fact only mean following a path which is possible for each nation in its current circumstances using to the best advantage the common stock of scientific knowledge which is available simultaneously to every country in the world. The impediments which may prevent a full use of knowledge lie in different planes.”²²

Neil J. Smelser very rightly points out that the various changes which we envisage in the process of ‘modernization’ begin at different times and proceed at different rates in a developing nation. A modernizing country, then displays a multiplicity of institutional changes; and no matter how carefully social change is planned some institutional changes will always lead the way, and others will always lag behind. Thus a developing nation, if it could be depicted graphically, would resemble a large, awkward animal lumbering forward by moving each of its parts, sometimes in partial co-ordination and sometimes in opposition to one another.²³

REFERENCES

1. Lerner, Daniel. 'Modernization: Social Aspects' in International Encyclopedia of Social Sciences, David L. Sills (Editor), Vol. 10: The Macmillan Co. and The Free Press, 1968. p. 386.
2. Lerner, Daniel. The Passing of Traditional Society 'The Free Press, Glencoe, Illinois, 1958, P. 45.
3. Smith, Wilfred Cantwell Modernization of a Traditional Society Asia Publishing House, Bombay, 1965, P. 18.
4. Weiner, Myron. (ed) Modernization: The Dynamics of Growth, Voice of America Forum Lectures: Study Circle Reprints : Higginbothams (P.) Ltd., Madras, 1967 p. 2.
5. Lasswell, Harold D. The Policy Sciences of Development , pp. 286—309, quoted by Daniel Lerner in his 'Modernization: Social Aspects, International Encyclopedia of Social Sciences: Vol. 10. P. 387.
6. Lerner, Daniel. 'Modernization: Social Aspects' in International Encyclopaedia of Social Sciences Vol. 10. P. 387.
7. Smelser, Neil J. 'The Modernization: of Social Relations' in the book Modernization: The Dynamics of Growth, V. O. A. Forum Lectures, P. 127.
8. Srinivas, M. N. Social Change in Modern India, quoted by N. R. Seth in his paper 'Modernization and the Urban-Rural Gap in India' in the Sociological Bulletin, Vol. XVIII. No. 1. March 1969. P. 16.
9. Dube, S. C. 'Modernization and Its Adapting Demands on Indian Society' in the book. The Papers in the Sociology of Education in India, by M. S. Gore, I. P. Desai, and Suma Chitnis (eds) National Council of Educational Research and Training, New Delhi, 1967. P. 34.

REFERENCES

10. Hunter Guy. *Modernizing Peasant Societies: A Comparative Study in Asia and Africa.* Oxford University Press, London 1969, pp. 295—296.
11. Moore, Wilbert E. *Social Change*, Prentice-Hall of India (Private) Ltd., New Delhi, 1963, P. 89.
12. Ginsberg Norton. ‘The City and Modernization’ in V.O.A. Forum Lectures. P. 140.
13. Lerner Daniel. *The Passing of Traditional Society.* *Op. cit.* p. 43.
14. Levy (Jr), Marion J. *Modernization and The Structure of Societies.* Vol. I. Princeton University Press. Princeton, New Jersey. 1966. P. 85.
15. Levy (Jr), Marion J. *Ibid.* pp. 10—12.
16. Myrdal, Gunnar. *Asian Drama, Vol. I.* Penguin Books, Harmondsworth 1968 P. 49.
17. Myrdal, Gunnar. *Ibid.* P. 57—62.
18. Myrdal, Gunnar. *Ibid.* P. ix.
19. Inkeles Alex. ‘The Modernization of Man’ in Voice of America Forum Lectures. pp. 159-160
20. Mc Clelland, David C. & David G. Winter. *Motivating Human Behaviour,* Free Press, New York. 1969, P. 311.
21. Hunter Guy. *Op. cit.* p. 296.
22. Hunter Guy. *Ibid.* P. 296.
23. Smelser, Neil J. *Op. cit.* pp. 127—128

VOICE-CULTURE WITH SPECIAL REFERENCE TO SOUTH INDIAN MUSIC*

BY

KUMARI S. A. DURGA, M.A., M.Litt.,
Department of Music, University of Madras.

In the history of Voice-training methods, there are two distinct systems—empirical and scientific. The former takes into account the quality of the sound produced by the voice and prescribes empirical methods to improve the voice. The empirical methods are based upon trial and error process. The latter, the scientific method, first analyses the causes for the tonal impurity and then explains the scientific action to be adopted to produce a good tone and to improve the tonal impurity.

The Voice-training methods of South India follow the traditional practices of professional singers which are based upon empirical methods. The scientific principles of the present day methods advocate the desirability of preserving the invaluable traditional practices. In future, the scientific methods of voice-training need to be combined with our present day methods within the framework of tradition and in tune with the requirements of South Indian Music. No doubt, tradition goes a long way in building up the future and gives stability but without invention, no art can progress. The art of Voice-culture can be improved further only by a judicious interplay of tradition and invention.

This study will be mainly musicological, but other sciences like physiology, physics and psychology have been resorted to for studying the mechanics of voice production and the physical and psychological principles of voice emission. The findings in the field of physiology, physics and psychology have made it possible

* Based on her thesis, which was awarded the M. Litt. degree of the Madras University.

to approach the study of voice-culture with a scientific outlook. But to meet the exact requirements of music which is a Fine Art, the scientific methods need to be modified in many cases and supplemented by the use of musical exercises. It is here that the study of voice-culture becomes more than a science—an Art, that is part of that Divine Art of Music.

The aim of specialising in this topic is to bring together the traditional and scientific methods of voice-culture to remove deficiencies of the voice which has proved the Achilles heel of South Indian Music. Every voice has its good and bad qualities. The "Vocal Cosmetics" help to eradicate the bad qualities and enrich the good qualities in a surer and quicker way.

The deductions derived from the writer's present research study are the following :

1. Voice-culture is absolutely necessary if the voice is to be used for the highly cultivated classical type of music.
2. The human voice—the God made instrument is the most supreme among all other man made musical instruments.
3. Though the same instrument voice, is used for both speaking and singing, the technique of voice production for singing is more complex.
4. The quality of the voice in speech and song is conditioned by the anatomical peculiarities, language, culture and civilisation.
5. Register and Octave are not synonymous terms.
6. The working of the laryngeal mechanism is not comparable to the functioning methods of any of the man made musical instruments.
7. The technique of breathing is the foundation upon which the whole structure of voice training is built.
8. Voice quality is partly dependent on the size, shape and surface of the resonators and partly on the way we operate the mechanism.

9. The quality of the voice mainly relies on vowel production.
10. Voice is not conditioned by throat alone but is the result of a series of interacting forces, a substantial part of which is more psychological than physiological.
11. The methods of voice training cannot be generalised and they tend to vary with the styles of music.
12. The concept of an ideal voice differs according to the systems of music.
13. As the principles underlying the traditional technical exercises reveal every reason to adhere to the time honoured and hoary traditional methods, they have to be retained.
14. Scientific methods of voice training which employ different technique for training the child, adolescent male and female voices and which investigate the causes for vocal impurities and suggest remedies therefor need to be incorporated carefully with our present day empirical methods of voice training to have further improvement on our voice.culture system.

The prime object of music is to evoke an aesthetic joy which can be derived only from melodious and harmonious tones either vocal or instrumental. A high quality voice is necessary for every singer in order to produce good music. The impact of music upon the listener is largely dependent on the beauty of the voice. In music literature, wherever the merits of singers are expounded, the possession of a good voice is considered as one of the necessary qualities of good singing.

- The singer uses the physical organ ‘voice’ as an instrument of music. To be ranked as a musical instrument, the voice should be able to do ‘more’ than merely produce sounds. It must be capable of producing a wide range of controlled frequencies and must be able to sustain them for the necessary length of time at various intensities. The voice should be attractive and flexible to produce the various ‘ornaments’ related to the particular style of music. The vocal mechanism is brought into complete control to

follow the will of the mind through training. The process of bringing the voice under control is known as "Voice - Culture" in the field of music. As the musical skill of a singer is exhibited only through the medium of his voice, Voice - culture is absolutely necessary for every singer of Classical music. Concertising singers have to work up their dexterity through training until their voices become supple to produce what they intend to sing.

The human voice is a delicate, sympathetic and perfect musical instrument according to a musician. The psychologist views the voice, as an indicator of character and personality of a person whereas in the view of the physiologist, the human voice mechanism is an indispensable organ for the survival of mankind. Voice is the most ancient instrument. It can be regarded as the first musical instrument of man because mankind was endowed with voice even before the invention of instruments. It is an universal instrument of music. It is the only musical instrument common to all musical systems in the world.

The sanskrit treatises describe the voice as *Daivi Vina* or Divine Lute *Sarira Vina* and *Gātra Vina* or Bodily Lute (*Aitareya Āranyaka* – 2nd Adhyāya, Vth Khanda, *Aitareya Āranyaka* 2–5, IIIrd Khanda, *Nārada Sikṣha*, Prapatka I, Khandam 6 Vol. I. p. 10). In Tamil literary works, the voice is termed as *Vinai Midaru* and *Sarira Vinai* (*Jivakachintamani* verse – 2047, *Silappadikāram*, *Venirkadai*, Verse line 24 and *Silappadikāram*, *Arangetru Kādai*, Verse line 26).

In every respect, the human voice is superior to all man-made instruments. Man-made instruments are designed to cover a fixed range. This God-made instrument—the human voice—does not have a definite range and the instrument is extended through practice. The shape of the resonators can be modified by muscular movements which enable them to make hundreds of phonetic sounds. Todate no inventor has built a musical instrument in exact imitation of the ingenious flexible vocal tract with its elastic and marvellously mobile walls. One of the unique features of the human voice is that the size and shape of the resonators are under the conscious control of the performer. Hence a variety of tone colours are produced by this instrument either orally or nasally by the adjustable resonators of the human voice.

This instrument consists of four parts namely the vibrator, the resonator, the motor and the articulator. Many musical instruments have the first three parts in some form or other. But the articulator is the characteristic of the human voice. It is here the instrument voice becomes "human" and transcends mechanism. It is the most articulate instrument since it can be made to utter words according to the musical laws by modifying the sound produced by the vocal cords into vowels and consonants by the shape of the lips, placement of the tongue and the soft palate. The voice conveys both poetic thoughts and produces impressive music. Other instruments merely play the tune while the voice plays and speaks at the same time.

No other instrument can duplicate the intensity of feelings the voice puts forth. The extreme flexibility of the control of the frequency, the timbre and the output in the voice make the instrument express all emotions. The colouring of a tone is made by varying the dimensions of the vibrators and resonators.

As the voice is the only living instrument of music, it exudes a personal warmth. It is an undeniable fact that the most perfect and beautiful musical instrument is the human voice. So far, the human voice has not been equalled by any musical instrument that man has devised in possible variations of pitch, intensity and timbre. Therefore it is up to us to cultivate and preserve this Divine instrument "Voice", a God-given gift to humanity to sing His glory.

Singing can be defined as the musical expression of feeling through the medium of vocal organs and the organs of speech. Though we lack precise data as to when man began to sing, singing should have existed since speaking was known to man. In Greek philosophy, singing is regarded as the first form of speaking. History reveals three transitional phases in the evolution of singing speech, speech-song (chanting) and singing. But the theories regarding the origin of singing supported either by psychological study or historical enquiry are only speculative and no definite conclusions can be attempted from the evidence furnished by them.

Singing requires a more delicate control of the three sets of muscles—those of inspiration and expiration (respiratory muscles) those of phonation (intra and extra laryngeal muscles) and those of articulation (the muscles of tongue jaw, lips, and the soft palate). Voice production for singing consists of the following fifteen ingredients, the first twelve of which are equally applicable to effective speaking also—breath, flexibility, resonance, mouthshape, vocal range, inflexion, enunciation, phrasing, speed, volume, hearing, imagination, prolongation of vowel sounds, definite pitch relation and dynamics.

The main differences that can be noticed in the use of voice for speech and song are that the isochronism of vibration is never prolonged in speech so as to make it understandable as a musical note. Secondly, the control of the breath flow is more delicate in voice production for song as the singer has to sustain a note for a long period and must execute lengthy musical phrases. Thirdly, in speech, only one third of the compass which lies below the centre of the complete vocal range is utilised whereas in song, the middle and upper registers which lie mostly above the centre of the compass are used profusely. In singing, a wide compass of two and a half octaves are made use of whereas even in oratory, the range of the voice extends only up to one and a half octaves. Fourthly, in speaking no fixed scale is adhered to whereas singing dose not exist without a scale. Finally, in speaking, the voice inflection falls in glides and is not controlled voluntarily whereas in singing the vocal inflection and modification are produced artistically through defined steps or musical intervals.

The quality of the voice in singing cannot be entirely different from the natural quality of the speaking voice. No doubt, the voice mechanism is first put into use in the process of speaking before a man attempts to sing. The speech organs, therefore, establish the habits for themselves. Perfection of speaking precedes the development of singing. Distinct and clear articulation of vowels and consonants influence the quality of the voice in speaking. Singing also requires perfect articulation of vowels as they accompany the musical note throughout its length and good pronunciation of consonants to enunciate the words of the song distinctly.

The quality of the voice in speech and song is conditioned by the anatomical peculiarities, language, culture and civilization. Firstly, this instrument is fixed within the human body. Hence the physiological set up of the laryngeal mechanism, breathing mechanism and resonators play a vital role in determining the quality of the voice. Secondly, the tonal quality is partly dependent upon the structure of the voice mechanism and partly on the way we operate the mechanism. The operational methods vary with the structure of the language. For instance, a language which contains more nasalised consonants calls for the decided nasal resonance in tone production. As voice production is based upon motor act, and becomes habitual by repetition the abundance of nasalised consonants of that particular language tempts the person to phonate even the vowels with a nasalised tone. The habituation of speaking with a nasalised voice in turn influences the quality of the voice in singing. Research survey by the present writer on the influence of one's mother tongue upon the quality of the voice in singing reveals that fourteen persons out of twenty produce their voice in singing as they pronounce the vowels and consonants of their mother tongue. A Keralite whose mother tongue is Malayalam which consists of more nasalised consonants sings with nasal tone whereas a native of Andhra, whose mother tongue is Telugu, which contains more vowels sings with full throated richness without any nasality. Though with a little care, one may improve the form of pronunciation, the general habits will be so deep rooted as to become part of the acquired nature of the voice. Hence it may be said that language and speech have an indirect impact upon the quality of the voice. Language and speech also affect the studying of songs where consonants are concerned. For instance a Tamilian pronounces the consonant *Bha* as *Ba* and *Dha* as *Da* because he is not used to pronounce the Mahāprāṇas (aspirates) which the Tamil language does not make use of.

Lastly, culture and civilisation largely influence voice production. The primitive people produce their voice with hoarseness and only with the advancement of civilisation, men are trained to use their voice in an artistic manner in speech and song.

The singer's instrument has been placed in the voice-box known as Larynx. It is a valve acting as a guard for the entrance

to the trachea or wind-pipe. It also prevents the air escaping from the lungs. The larynx is a cartilaginous frame-work connected by ligaments and muscles and its movement is effected by the muscles. It consists of Epiglottis, Thyroid, Cricoid, Arytenoid, Corniculate and Cuneiform cartilages. The cartilages of the larynx are held together by ligaments. A little band which unites the Cricoid and Thyroid cartilages in front is the Crico-thyroid ligament. The Conus Elasticus, a little tent like sheet of membrane lies behind this ligament and this membrane is joined below to the upper rim of the cricoid cartilage while the upper margin is free which is the vocal fold or cord. The Conus lies loosely above the vocal cords just as the loose skin that covers one's forehead and part of the Conus acts as a protective for the underside of the vocal cords notwithstanding the blasts of air from the lungs. It is the prime structure of the vocal cords.

Vocal cords or folds are two fleshy lips with a sharp margin. These are called, the True vocal cords. The vocal cords serve as good vibrators in singer's instrument voice, since they are capable of being lengthened and shortened, tensed and relaxed, adducted and abducted. They run horizontally from the back and are attached behind to the anterior projection of the base of the Arytenoid cartilages processus Vocalis and in front to the middle of the angle between the laminae of the Thyroid cartilage. In the anterior surface of the larynx, the False vocal cords which are known as Ventricular Bands or Folds remain with a rounded margin.

The True vocal cords are situated below the False vocal cords. Though the fold is called cord, it is no cord but an elastic fibrous tissue. Voice is produced by the vibration of the True vocal cords.

The False vocal cords extend from the Thyroid cartilage in front to the Arytenoid cartilage behind. They help the chest cavity to be full of air and fixed before any muscular effect is being taken. Their main duty is to close the air passage. Though the false vocal cords come closer when a high note is produced, they play a very minor role with reference to phonation.

When the cords are slack, they are set apart and from a triangular opening which is known as the Glottis. The opening of the Glottis becomes smaller while producing a note.

During vocalisation, the edges of the true vocal cords are brought together. The lungs expel blasts of air. The pressure of air in Trachea is raised and forced through the narrow glottic slit. The edges of the cords become separated by expiratory blasts of air, oscillate up and down rapidly and release pulses of air on each movement. The explosion of air consequently lowers the pressure in the wind - pipe and the cords in virtue of their elasticity come together again. This action is repeated. The pulses of air which come out rhythmically from the larynx into the pharynx and out through the oral and nasal cavities cause the vocal tone or voice. The frequency of the vocal note corresponds to the oscillating frequency of the cords.

Every individual has got a natural pitch of his own. The natural pitch level is dependent upon the physical characteristic of the individuals' vocal mechanism. It is the pitch level at which one can produce the note of best quality with very little effort. As the vocal cords are capable of varying their tension, mass and length, the pitch variations become possible. The pitch of the voice varies directly with the tension and inversely with the mass and length of the vocal cords.

Strobolaryngoscopy or high speed laryngeal photography reveals the action of the vibratory mechanism in producing the different pitches. It is found that the notes of different pitches are produced by stretching and relaxing the vocal cords through the articulatory movements of the larynx.

On the average, male voices are lower in pitch than female voices. This is due to the difference in length and mass of the vocal cords among the two sexes. The length of the vocal cords ranges from $\frac{7}{8}$ of an inch to $1\frac{1}{2}$ inches for men and from $\frac{1}{2}$ to $\frac{7}{8}$ of an inch for women. Men possess thicker vocal cords than women.

The laryngeal mechanism is capable of producing a wide range of notes. To cover this wide range, the vibratory mechanism undergoes certain changes in its length, thickness and tension. The technical term for the adjustment of the larynx for particular demands of range or for a series of notes is called the "Register."

Register and Octave are not synonymous terms. An octave consists of seven notes of the gamut. In a register, a series of tones are produced by the same mechanical adjustments of the larynx with similar tone colour. An octave concerns only with pitch range, while the registration action is primarily concerned in regulating the intensity and quality of tone. Though pitch is a very important factor in registration, the real distinction lies in the intensity or quality of tone.

Todate, the number of voice registers is under debate and it is one of the greatest controversies in the field of voice training. Scientifically speaking there are only two groups of muscles (Crico-thyroid and Thryo-arytenoid muscles and posterior and lateral Crico-arytenoid muscles) which stretch the vocal cords. As there are only two extremes of vibration, there are only two registers in a voice. The two registers can be called 'Lower Register' or Heavy mechanism and 'Upper Register' or Light Mechanism.

Regarding falsetto, a few believe that upper register is falsetto and is not beyond the capacity of natural voice. But many scholars are of the opinion that the artificial production of the voice is falsetto and when a singer produces the notes beyond the natural capacity of his voice the notes obtain an unnatural quality and these notes are called falsetto notes. High speed motion pictures reveal that in falsetto, the high pitch is accomplished by a different mechanism namely 'Damping.' This mode of vocal fold vibration occurs when a person reaches the upper limits of his normal pitch range.

An effective good voice should be able to produce three octaves. There are only two registers in a human voice and a good voice which has an effective range of three octaves produces them in either laryngeal adjustment. In the bottom notes of the middle octave, the lower register predominates while the top notes of the middle octave and the notes of the high octave and the notes of the high octave are produced by the mechanism of the upper register.

It is obvious that the working of the laryngeal mechanism is not comparable to the functioning methods of any of the man-made musical instruments.

Though voice is produced by the vibrations of the vocal cords, the nature of vibration is greatly influenced by the action of the respiratory muscles—the breath flow. The intensity of the voice depends upon the breath force which determines the amplitude of the vibrations of the vocal cords. For the artistic purpose of singing, voluntary control over the breathing mechanism is essential.

The primary source of energy for voice production is the smooth flow of air provided by the breathing apparatus, in particular, the lungs. The most important muscle of breathing is the Diaphragm. In normal breathing, the ascent of the diaphragm is made by the elastic recoil of the lungs and usually no expiratory activity takes place in the abdomen. Singing requires more air and controlled exhalation for which the diaphragm is made to descend a larger extent. This diaphragmatic type of breathing helps the singer to get more quantity of air due to the increased chest capacity and voluntary control over the exhalation action by the action of the abdominal muscles.

The process of breathing differs according to the purpose. During sleep, the inhalation is slow and steady while exhalation is sudden and rapid. In the state of awakening, the period of inhalation and exhalation is uniform. In speaking, and singing, the breathing activity becomes less uniform as the inhalation becomes sudden and quick while exhalation is prolonged and very slow as opposed to that of normal breathing. In normal breathing, the rate of respiration is approximately fourteen to sixteen times per minute while during singing, the rate of respiration is lowered to six times per minute.

Disorders of voice production mostly result from incorrect breathing. The two essential requirements of well controlled breathing for singing are quick inhalation of large volume of air and regulated exhalation of breath stream. The diaphragmatic type of breathing ensures the two above mentioned requisites. An oft-quoted advice to singers is to sing from the diaphram and not from the throat.

A voice with low intensity, however much it is pleasant and trained to a high degree of perfection will always lack the capacity

to dominate a big audience. The correct type of breathing enables the singer to produce a powerful voice and provides control to expel the breath in order to sustain on the notes steadily for a long period, to execute groups of notes in fast tempo at one stretch, to maintain the force and power of the voice in the long passage up to the end of the musical phrase and to have wide range of the voice. Hence "the virtuoso in breathing is nearest to the virtuoso in singing". (An old Italian adage)

The quality of the voice depends largely upon the resonant cavities. In the human voice, the chief resonating cavities are the throat, mouth and nose. The resonators of the human voice are a modulated contrivance. The resonant system of the voice is more complex than those of other musical instruments because the voice is unique in having several resonant chambers. Unlike other wind instruments such as Oboe, Flute etc., the resonator of the human voice influences only the quality of the note while the vibrators determine the pitch of the note. The vibrators are able to control the resonators to dictate the pitch of the note, not only by their own precision and vigour but also due to the fact that the throat cavity in which they are fixed is a chamber of irregular and easily variable one having soft and elastic walls.

When the tone produced by the vocal cords is directed through the various sets of resonators, it assumes different colours according to the prominence given to the particular resonating cavity. In the field of voice-culture, this is known as the "placing of the voice." The voice can be placed either forward, backward or centre.

In forward placing the tone is placed well forward in the mouth and the tone takes principally the mouth resonance. As the walls of the mouth cavity are too flexible and variable due to its soft walls, the tone is not reinforced consistently. This invariably makes the tone lack in richness and volume. The mouth is not a good resonator. It should act only as a megaphone.

In central tone placement, the tone is reinforced primarily by the pharynx. The tone obtains both carrying power and ringing quality. The throat cavity is kept well opened relaxing the jaw, lips and neck muscles. The sound waves from the vocal cords are

reinforced more efficiently by the pharynx while the mouth is adjusted into the shape of a megaphone. This is known by the name 'Open throat' singing. Singers of classical music are expected to sing with this tone placement.

In backward tone placement, the tone is placed well backward on the hard palate and reinforcement comes mainly from the cavities of the lower part of the throat. The tone quality will be sombre.

Voice quality is partly dependent on the size, shape and surface of the resonators and partly on the way we operate the mechanism. The opening of the throat must be enlarged to make the resonating cavity big enough to make the tone rich. The resonators of the vocal mechanism should be so operated as to get the reinforcement from the three cavities, throat, mouth and nose. Though the person should increase the size of the resonators, he must be aware that only little passage is provided between the resonators. The total volume of the resonating chambers should not be altered and the variations of the mouth opening should be as little as possible.

The quality of the voice mainly relies on vowel production. The free passage of the breath stream through the mouth cavity without any audible friction produces vowel sounds. This phenomenon makes the vowels to be always voiced. The consonants are produced by obstructing the breath in the mouth by the organs of articulation at one point or another. Hence consonants are produced with or without the voice.

Consonants are the first to disappear at a distance while vowels have more carrying power. For this reason, the Islamic prayer "*Allah, ou Akbar la Illah Illahllah*" can be heard from a very long distance. The shepherds and other hill tribes make their voices reach a great distance by prolonging the vowel sounds.

Vowels are considered more deep toned and harmonious than consonants. That is why a language is described musical if it abounds in vowel sounds. The Hawaiian language is said to sing (*Aloha Ukulela*) because every syllable is parted by a vowel and

every word ends with a vowel. In the West, the Italian language which consists of more vowel sounds is considered as the musical language and best studies for a singer are written in that language. The best works and studies of South Indian classical music are mostly written in Telugu language because of the prominence imparted to the vowel sounds at every word and also due to the reason that certain modifications take place in Sandhi which make the language more musical. As singing is almost a continuous production of sound interrupted only by the pauses for inhalation, any speech sound that spoils the continuity of the song does not suit well for musical compositions.

As the formation of vowels determine the quality of the voice more prominence is given to vocalisation exercises in voice training methods throughout the world. The voice must be capable of articulating intelligibly the words as well as musical tone. Hence clear articulation of consonants is also necessary to give intelligibility to the words used in singing. In Gāndharva Veda, good articulation of words is regarded as one of the essential features of good singing. (Ramakrishna Kavi, M. *Bhāratakōśa* 158 P.) The appeal for vocal music is greater than instrumental music because of the welding of the words with music.

Singing is an aesthetic calling of the mind. When producing a vocal note, the singer first gets a mental picture of the note. It awakens the motor centres which control the currents necessary for the approximation and changes in the tension of the vocal cords for the required tone. The feeling or the emotional output comes to a particular level where psychophysical parallelism begins to operate and then only the person is able to produce the voice.

Hearing is the main sensory stimulation for the act of voice production. When one hears the sound the impression is being made in the brain. The brain then induces the muscular effort necessary to produce the particular sound through efferent impulses. Though the singer does not actually feel the muscular movement of the vocal cords in his throat when producing a note, the mental image which is obtained through hearing guides him for the production of the note with correct modulation of pitch and intensity.

Research experiments have shown that in many cases, vocal impurities such as short vocal compass and unsteadiness of the voice result more from psychological factors than physiological factors. A very soft and low tone is also due to the suppression of emotions. Depression and sorrow, effect the lowering of the soft palate which makes the voice nasal. As vocal music is imbued with live emotions and feelings, it has become the most difficult type of music. Psychologically, the voice acts as a mirror to the inner feelings. Normally, a habitually tensed person produces his voice at a higher pitch level than a relaxed person. Sharp and nasal voice is generally produced by a nagging person. A hard hearted person usually produces a harsh and gutteral tone.

The kernel singing is based upon self confidence and purity of mind. The singer must be confident that the God has bestowed him a good voice and by practice he can bring the instrument under his control. He must also have an extreme love and devotion to the art of singing which will give him more strength to practice assiduously. Dissatisfied and dejected attitude towards singing should be never present. Shyness and fear should be eliminated as the emotional tension affects the ability to control the vocal organs. Self-consciousness during singing makes the singer feel shy and nervous which in turn prevents the person from clear concentration. Physiologically, self-consciousness induces tension which makes the tongue to go back which partly closes the throat passage. The nasal passages at the back also becomes too stretched and the jaw stiffens which cause distortion upon the voice.

For the artistic purpose of singing, the voice needs to be trained to produce ably the requisites of the particular style of music. A study on the voice culture methods of different nations through the ages reveals, that the methods of voice training cannot be generalised as they tend to vary with the styles of music and of different periods.

The first definite system of voice culture began in Italy (Florence) about the year 1600 A. D. During 18th century, the 'Belcanto' method which was described as the 'performance of the larynx' was prominent and hence more attention was paid to Solfeggi and 'Messa di Voce'. The 'Belcanto' method fell into oblivion during 19th century. Powerful voice which could dominate larger halls and bigger orchestras was required for the singing

of Wagnerian operas. Therefore attention was paid more to 'Vocalizzare' than 'Solfeggiare' and breathing exercises. In modern times, shrill voice is considered as tonal excellence for which 'high chest breathing' is resorted to.

In France, the declamatory style was prominent during the seventeenth century. Then the voice was trained to produce the ornaments under the name 'Gout de chant'. But this style vanished during the eighteenth century, when Gluck's opera became popular. High chest breathing was resorted to make the voice sound shrill and emotional. At present, nasality and shrillness of tone are aimed at. Hence more importance is paid to 'place' the voice on the nasal cavities and high chest breathing.

In the West, the art of singing is completely different from that of the East. They do not have a non-changing fundamental note as we have it in India. On the other hand, the notes are interchangeable. Hence the voice training methods are so designed as to impart the voice quality suited to their style of music.

In India, the two systems of music—North and South—differ in their style of executing the broad system of Indian classical music. Therefore the voice training methods also vary to suit the particular style of music. The voice-culture system of north India consists of *Sur-Bharna*, *Vocalises*, *Alamkaras*, *Khandamerus* and small songs. They pay more attention to vocalisation exercises. Much importance is given to practice on the vowel 'AH' which ensures 'open throat' singing. To increase the volume in the *Mandra Sthāyi*, 'Kharaj' practice is prescribed. After these exercises, simple songs are first taught. The Voice training methods also differ according to the 'Gharanas' as each 'Gharana' specialises in a particular style within the purview of North Indian music. The systematic course of voice-culture of South Indian music includes Scale exercises—*Sarali Varisai*, *Tarasthāyi Varisai*, *Datu Varisai*, *Janta Varisai* and *Alamkaras* — and technical compositions—*Gitas*, *Swarajatis* and *Varnas*. The scale exercises are set up in *Māyamālavagoula rāga* while the technical compositions are set in different rāgas. Equal importance is given to solmisation and vocalisation practice.

The concept of an ideal voice too cannot be generalised. To a singer of Indian classical music whether North or South, the voice

must be adequately loud to reach a long distance, should be steady must be smooth and properly balanced in its quality throughout the vocal compass, must be sweet in all the three octaves, and should be also able to execute all types of *gamakas* and tone colours. In the singing of light music, even crooning and falsetto are admitted. The presence of 'Vibrato' is also found in light music. An emotional and loud voice is required for the singing of folk music as the songs are more of emotional type and the tessitura of the songs is usually within an octave. In this type also, the 'Vibrato' is made use of.

In the other systems, the concept of an ideal voice varies. In the west, the Germans consider the explosive quality of the voice as one of the features of a good voice. French and Italians aim at nasality and shrillness.

In the East, the Chinise and Japanese consider the nasal drone as acme of perfection. In Japan, the 'Noh' singers and 'Gidayu' singers are expected to possess a very powerful and loud voice. In Arabia and Persia, the voice which produces 'Portamento' and nasality is admired.

As the concept of an ideal voice differs according to the systems of music, the methods of training also vary with the systems of music. The existing traditional methods of voice culture of South Indian music aim at achieving the qualities required for the singing of Carnatic music. The singer of Carnatic music is expected to possess a voice which is adequately rich and is capable of sustaining on the different notes for a long period without any wobble. It should possess also a tessitura of at least two and a half octaves and must execute with clarity and verve the phrases of different tempo. The different kinds of embellishments or *gamakas* and a various tonal shades should be aptly produced for the rendering of the different types of musical compositions and *manodharma* branch of music.

A study has been made as to what are the purposes served by each exercise and how they help in acquiring the essential vocal attributes and form the foundation for musical ability. The why and how of the past traditional practices give every reason to preserve and continue the age-old right methods.

The act of voice production is based upon the proper muscular manipulation of vocal cords and effective muscle control of other organs. Hence the voice training begins for a singer of South Indian music at the early years of six or seven when the muscles are supple and flexible. It is a well known fact that best singers of today started their voice training in their very early years.

It is the practice of Indian musicians to keep a non-changing fundamental note throughout the performance. The madya shadja note determines the key-note of the performer. The choice of the key-note for the pupil at the preliminary stage is left to the teacher. Mostly for children, the key-note lies at the sixth or seventh white key of the harmonium from the left. (6 or 7 Kattai) The Harmonium is preferred to the drone accompaniment because the child should be taught from the early stages to sing with a full and open throated voice. This drone instrument emits a more powerful sound than Tambura, the other drone instrument, which is used in concerts. Hence hnrmonium is preferred for drone instrument for the preliminary training period to relieve psychologically the child from controlling the voice.

The training is first imparted to sustain on a note for a long-period without any wobble. The intervals Perfect Vth and Perfect IVth are the most consonant intervals which therefore make it easy for the student to perfect the voice emission at the early stages. Therefore the notes madyashadja, madyapanchama (the interval between the two notes is Perf. Vth) and *tara shadja* (the interval is Perf. IVth) are used for the first exercise to sustain for a considerable duration with the adequate loudness. The three notes are first sung in ascending order and then are sung in descending order. The note *tarashadja* is prescribed after the execution of *madyapanchama* because children by nature breathe with costal type which enables them to produce the higher notes more easily than the lower notes. Some are of the opinion that due to short vocal cords, children are able to execute the high notes more easily than low notes. But a research on this problem reveals that the short vocal cords influence only the pitch of the key-note and hence the pitch of the adharashadja is high for children. The capacity of the breath and the muscular control are the factors which influence

the production of low notes and high notes from the fundamental pitch. An untrained male voice is strong in producing the low notes because anatomically men breathe with the diaphragmatic type which ensures more breath capacity while an untrained female voice produces the high notes more easily as women make use of the costal type and so lacks the breath-capacity to produce the low notes powerfully by nature. Only after the training, singers of both sex learn to breathe with the diaphragmatic type and develop the muscular control to handle the breath. As children breathe with the costal type by nature, they do not have the large breath capacity which is a very important factor to produce strong low notes.

Then the scale exercises are taught. The first among the scale exercises is the *swarāvalī* or *saraļī* varisa or graded exercises. This scale exercises is set in Mayamalavagoula scale. This is sung with the solfa syllables *sa, ri, ga, ma, pa, da, ni*. The tessitura of *saraļī varisa* is one octave from *madya shadja* to *tara shadja*. This exercise helps to perfect the *madyasthāyi* (middle octave) notes which is very necessary before extending one's range in the lower and higher octaves. As the graded exercises of *saraļī* are set up with alternative intervals, the voice is trained to produce the intervals with fluency and with accurate pitch.

This exercise is set up in the *taļa chatusra Tiriputa* or *Ādi* which consists of eight *aksharakālas* or units divided into one chatusra laghu and two drutams. The exercises are first practised in the *vilambit* or slow tempo of one matra duration which gives the voice steadiness. Then by doubling the tempo of the melody, four degrees of speed are practiced which enables the singer to sing the *swaras* in medium and fast tempo with clarity. The flexibility of the voice to execute passages in different tempo are obtained through this practice.

After the *saraļī varisa*, the pupil is taught the *Tarasthayī varisa* which widens the range of the high octave. The importance of the production of high notes with sweetness cannot be over estimated. A voice is described musically sweet and rich only when accuracy in tone production is achieved even in the high octave. A statistical analysis by the present writer regarding the tessitura of the musical compositions of Carnatic music reveals

that the *anupallavi* part of almost all types of compositions centres mostly around the *tarasthayi* and the later tetrachord of the *madya sthayi* notes. It is well known that in the last part of 'charana' the music of the *anupallavi* is repeated, for most of the compositions. In a classical music concert of South India, almost 2/3 rds of the concert time is taken up for the rendering of musical compositions. Hence it is very necessary to train the voice for the singing of the classical music of South India to be fluent and sweet in producing the high octave notes. The *tarasthayi* varisas consist of a tessitura of one and a half octaves. Anatomically too, children's voice at the age of group of eight to ten normally can produce only one and a half octaves. This exercise is also composed in the raga *Mayamalavagoula* and set in *Adi tala* and is practiced in three degrees of speed.

To command verve in voice quality, the *jantavarisa* are prescribed. These are graded exercises of solfa syllables in pairs of which the second note of each pair is sung with an attack. This practice trains the voice to attack a note wherever the singer wants to do. This exercise also trains the singer to produce the *gamakas*, *Tiripa* or *nokku* and *Sphurita*. It is essential that the voice should produce the different types of graces used in South Indian classical music.

After *jantavarisa*, the student is taught *datuvarisa* to train the voice to produce the intermittent intervals with fluency.

Then the *alankaras* which literally means embellishment is taught. The Alankaras consist of the artistic group of swara combinations. This exercise prepares the student to sing the technical compositions properly by making the voice fit to produce different swara combinations.

The quality of the voice is improved by perfecting vowels and so the student is advised to practice all the scale exercises which are already practiced in solfa syllables upon the vowels. This vocalisation practice is known as *Akarasadakam*. Singing on the vowel 'AH' helps to develop a bright tone as this vowel opens the throat passage and widens the mouth capacity and thereby aids to achieve a full throated rich voice. After this vowel is thoroughly mastered, the other four vowels EE,

EH, OO, OH are taken up for practice. The vowel EE brightens the tone, particularly in connection with high notes. The vowel EH puts the tone forward to the front part of the palate and teeth and thereby brings clarity to the tone. An antidote for forced and harsh tone is to practice on the vowel OO which gives forth the forward resonance. To achieve a round open tone, vocalisation on the vowel OH is practiced without the muscular tension of the jaw and neck which the singer is very often tempted to get, in producing this vowel particularly. In the training methods of South Indian music, prominence is given to the practice on the vowel AH though practice is carried over on the other vowels also. Hence this exercise came to be known by the name 'Akara sadakam.' This exercise is practiced in the early hours of the day before sunrise in four degrees of speed by doubling the tempo. This enables the singer to sing the slow tempo passages with steadiness, the medium tempo with verve and the fast tempo passages with clarity and fluency. This vocalisation practice also helps the singer to obtain 'continuity' in the voice. The music of South India has got no place for the production of 'staccato' notes and so 'continuity' in voice quality is a must for every singer of Carnatic music.

In addition to vocalisation exercises, the student is asked to practice on the consonant 'M' which gives the voice richness. In this exercise, nasal resonance is achieved which helps to avoid the dull tone. It also helps to avoid breathiness.

As these exercises are practiced in the early morning, the scale Mayamalavagoula is chosen which suits eminently to that part of the day. The reason for the choice of this scale for the preliminary exercises is still under debate. It is said that we are keeping the old scale merely because of habituation. But it can be argued that the scale used for the early exercises should acquaint the student with the style of music. This scale facilitates the rendering of 'Kampita gamaka' which plays a vital role in the singing of Carnatic music though the other types of gamakas are also made use of by the singer. Apart from this, this scale makes the student to get used to the three types of intervals—Dvisruti, Chatusruti and Shatsruti.

The musical compositions which serve the technical purpose are classified into technical compositions. In carnatic music,

Gitas, Swarajatis and varnas are classified under technical group. Though the musical setting of these technical compositions help the student to acquire musical ability, they help more in acquiring good tone. The different musical phrases which occur in these musical compositions, composed in different ragas acclamatize the voice to render these phrases correctly and effectively when they are used in latter melodic compositions and extemporaneous renditions. These technical compositions also help to master the different types of elaborate melodic compositions.

The first among the three technical compositions of South Indian music is the *Gitam*. The word *gitam* literally means a song or musical composition. The musical setting is very simple which help the young student to master it perfectly. It is needless to say that the learning of simple songs is very essential before one attempts to master the difficult melodic compositions. This composition is sung in medium tempo which gives verve to the voice. The composition is not divided into sections as *pallavi*, *anupallavi* and *charanam* but proceeds in stanzas and some gitas have two or three *Khandikas*. The *sahithya* syllables are found for almost each swara with a few vowel extension here and there. This helps to acquire clear diction which is one of the important feature of good singing. The *Pillari Gitas* of Purandaradāśa are the most common gitas to start with, in the training period.

The form Swarajathi act as a stepping stone for the learning of the *Varnam*. Simple *swarajatis* are taught to the beginners. Then the *Tanavarnas* are learnt by the student. *Varna* is the last form among the technical group of compositions but stands first for its technical excellence. These masterly compositions rank as a highly technical composition and helps to acquire the essential requirements for the singing of South Indian music. The paucity of words, wide range, profusion of vowel extension and the use of various types of gamakas help the singer to master the vocal attributes—steadiness, wide vocal tessitura, continuity and ability to execute the different gamakas in the proper way. The paucity of words trains the student to sing the vowel extensions without deformity. The vowels should not be changed in any way such as 'AH' into 'AI' or 'AU' while extending the vowel. Profusion of vowel extension in turn gives continuity and steadiness to the

voice. The voice also becomes elastic, sonorous and resilient. A statistical analysis by the present writer on the tessitura of the varnas reveal that most of the varnas have a wide range of complete two octaves while a few exceed two octaves while the melodic compositions such as *Kriti*, *Padam* etc. do not have so much of wide range. This may be the another reason for the inclusion of varnas to the group of technical composition which help to extend one's vocal range. The beauty of Carnatic music relies mainly upon the apt execution of various gamakas and in fact, the difference between a junior and senior singer lies in the graceful exposition of the gamakas. The practice of *varnas* train the laryngeal muscles to produce the different gamakas. Many *varnas* contain most of the ten kinds of *gamakas* while the *Bhairavi varnam* makes use of all the ten kinds of *gamakas*. Hence the study of *varnas* is very essential to train the voice to produce the different gamakas effectively and correctly. Learning of varnas in different ragas also acclamatise the vocal muscles to produce the characteristic phrases of each rāga in a polished way.

Thus the principles underlying the traditional technical exercises and technical compositions reveal every reason to adhere to the time-honoured and hoary traditional methods. With the cultural progress of other branches in the field of music, the branch of voice culture also needs to be improved. In the olden days, the practice of scale exercises and the technical compositions was carried over for a long period as *Gurukula* system was prevalent and only the Ear-rote method was followed in teaching music. This in turn made the muscles of the vocal mechanism so supple and flexible to produce what the singer intended to express. In the past three decades, many music conservatories have sprung up which in turn have caused the *Gurukula* system to fall into oblivion and advancement in a methods of teaching—such as notation etc.—are adopted. In future, scientific methods of voice culture need to be included to improve further, the art of voice cultivation and thereby paving the way to acquire a good voice. As voice—culture is intimately bound up with the systems of music, the scientific principles of voice production have been carefully studied and experimented practically and those principles which can be applied in practice to the classical music of South India are only introduced.

Scientific methods of voice training employ different techniques for training the child, adolescent male and female voices. Children should be placed under a competent teacher from the very beginning because the early bad training either damages the voice completely or impairs the quality of the voice so much as to require much time to regain good quality.

Since the vocal organs are not fully developed as in grown-up persons, children have a high voice. Children should not be asked to force their voices to be loud because the vocal muscles become tensed which in turn spoils the quality of the voice. The exercises for the production of very low notes and very high notes should be avoided as they give too much strain for the laryngeal and breathing mechanisms of the child. The compass of the children's voices at the age of six are only about one octave. The range increases gradually and only at about eight years of old, the children are able to sing one and a half octaves. When children are ten years old, they are able to produce more than $1\frac{1}{2}$ octaves. The exercises should therefore be advocated so as to suit the biological features.

The songs prescribed for young children should be quick in tempo with a limited range and must be short. As vocal art is highly imitative, children are tempted to imitate man's voice if they are placed under a male teacher. Therefore women teachers are better suited to train the children's voice than men. Otherwise men teachers should use their "Mezzo-voice" or soft voice whenever they train the children.

Singers and scientists all over the world have agreed that the style of breathing determines the quality of the voice to a large extent. Hence correct breathing habits should be well established in the early years itself. The child should be asked to keep his face up in a recumbent position and to inhale deeply. The teacher should place his hands on the middle ribs of the child and must feel the correct expansion. The intercostal muscles come into action with the expansion of the middle ribs. This practice avoids the bad habit of lifting the shoulders when inhaling the air deeply. The child must also be trained to exhale the air slowly and gradually as the efficiency in expelling the air is very important for voice production.

Until the puberty period, there exists no difference in voice quality among children of the two sexes. The first sign for the coming of adolescent voice is huskiness and depth in voice quality. The voice begins to waver and cracks due to the faster development of the laryngeal muscles. The voice than settles and attains a masculine and powerful character, lower in pitch and higher in intensity. This change is very marked among boys.

There will be no difficulty during the mutation period, if the voice is trained properly in the early years. The use of chest voice in the higher octave should be avoided in the pre-adolescent period itself because this creates more problems when the voice begins to change during the puberty period. Soft singing and humming exercises should be advocated during mutation period to keep the voice steady and rich. Research study has revealed that only at the adolescent stage, an interest to sing with emotion arises among students.

The marked difference in voice quality among men, women and children is due to the size of the vocal cords, the kind of breathing and the physical make-up of the resonant cavities. The size of a baby's larynx is one third that of a woman's larynx. It begins to grow rapidly until three years. Then the rate of growth slows down till sixth year. After that it stops growing until mutation period and the development is in the same manner for children of both sexes until puberty. For men during the mutation period, the larynx begins to grow in all dimensions. The Thyroid, Cricoid and Arytenoid cartilages enlarge and consolidate. The Adam's Apple becomes more marked and finally the vocal cords become thicker and longer for men. The key-note lowers upto four notes. Similar changes take place for women but to a much lesser degree. The vocal cords remain shorter and thinner than men's vocal cords and the voice quality becomes sweet and strong. In both the sexes, those who mature early have high voices and those who mature late possess low voices.

Regarding breathing habits, men breathe differently from women but there is no difference among children of both sexes. Men breathe usually with the diaphragmatic type with the movement of the diaphragm effected by a more wide and free movement of the lower part of the chest wall. Women breathe with the

costal type as the upper part of the chest walls are more flexible and move more freely. Because of this natural capacity, we find that even an untrained male voice is strong at the lower tessitura while an untrained female voice is free in the higher tessitura. Hence men should be trained to sing the upper octave notes freely by improving the muscular control to handle the breathe upon high notes while women should be trained to reach the lower octave notes with adequate loudness by learning the diaphragmatic type of breathing.

Finally, the voice quality is influenced by the physical make-up of the resonating chambers which vary with children, men and women. The resonating cavities are usually larger in men than in women while children have smaller cavities than adults. The child has more space in the head than in its throat passage. Therefore the child produces the tone with the high overtones predominantly. The voice sounds shrill. When the child grows, the spaces in the throat passage enlarge and lower overtones enter into the tone which make the voice rich. As the space of the throat is enlarged for the adults, the voice quality is powerful. The voice of a child is usually high also because of the short vocal cords which are placed very high in the neck.

An investigation has been made about the influence of the physical makeup of the face upon the quality of the voice. The following facts are observed. The person who has a lengthy mouth and thin lips produces the voice predominated by 'E' sound while the person who possesses round mouth and thick lips produces the voice with an 'O' sound. The voice loses the mouth resonance, if the cheeks are too chubby. The missarrangement of teeth makes it difficult to produce consonant sounds. Nasal voice is produced by those who have a flattened nose. Normally, people who possess big faces have loud voices and vice versa.

As the voice is 'human,' it grows, matures and varies from one sex to another. A careful study of the principles based on anatomical factors becomes therefore necessary to train the voice. A person should always sing in his own voice. Children should never try to imitate the voice of an adult and men should always sing with a powerful and manly voice while a lady's voice must be soft and gentle.

Scientific methods of voice training not only employ different techniques for training the child, adolescent, male and female voices but also investigate the causes for tonal impurities and suggest remedies therefor.

The disorders of the voice can be classified into two types—organic and functional. The first is concerned with physiological defect of the vocal mechanism which therefore should be treated by a physician while the latter deals with the operation of vocal mechanism and hence must be dealt with by a vocal pedagogue.

The functional disorders are throatiness, unsteadiness, breathiness, break in voice registers, voice fatigue, thin or feeble voice, white tone, nasality, huskiness, hoarseness, and uneven voice. These tonal defects can be eradicated by finding out the cause for the tonal impurity and by applying proper remedial methods. For example, throatiness results from the following reasons :

- (1) The position of the tongue and tension on the tongue muscles cause throatiness.
- (2) The raising of the larynx high against the hyoid bone or pressing down the hyoide bone against the larynx and the contraction of the swallowing muscles while singing make the voice throaty.
- (3) The tension in the jaw, neck and chest muscles affect the proper function of the laryngeal muscles. Hence to approximate the vocal cords the singer forcibly squeezes the larynx between jaw muscles and neck muscles which makes the voice throaty.

To rectify this defect, the following scientific methods can be adopted as the reason has been found out scientifically. First, the tension in the jaw muscles must be removed. The rigidity of jaw muscles can be removed by holding the head slightly downwards with the chin inward. Moving the head gently from side to side and drooping the jaw down and back, the singer gets the relaxation of jaw and neck muscles. Then tension of the laryngeal muscles can be relieved by yawning with closed mouth which lifts the soft palate and opens the throat passage.

The tongue should not be drawn up and back, or down and back, or completely relaxed which constrict the throat passage. The tongue should be kept flat so that the tip of the tongue touches the back portion of the lower gum ridge. But mere flattening of the tongue is not enough. The base of the tongue should be pulled forwards.

Mastery of correct type of breathing helps the singer to avoid the use of swallowing muscles to close the glottis. This closure of the glottis by means of the swallowing muscles makes the larynx go upward and presses against the hyoid bone. The diaphragmatic type of breathing helps the larynx to stand low and makes the hyoid bone remain up, so that ample space is provided between the larynx and hyoid bone.

The other defects are also cured by scientifically finding out the causes for bad tone and applying the correct physiological remedial methods. Apart from the defects mentioned, earlier, incorrect phrasing and bad articulation should be avoided.

Faulty breath control makes it difficult for the singer to adopt suitable places for the intake of the breath. Though in the music of South India, there is no fixed place for the intake of breath the singer should take the breath before a musical sentence or before the word which requires special emphasis. The singer should avoid unnecessary pauses and the intake of the breathe should never be audible.

Defects in phrasing lead to bad articulation. A sluggish and large tongue affects the pronunciation of syllables. The misaligned teeth and poor occlusion between the two lower or upper dental arches affect the enunciation of consonants. Very high and narrowed hard palate distort the production of words while thick lips influence the labials. While producing a diphthong in a song, the transition from one vowel to the other must be rapid and should not be a glide as in ordinary speech. The sibilants should not be hissed too much. When the pure vocal sound is backed up by good articulation, the beauty of vocal music becomes further enhanced.

The study of voice - culture has within it a great deal that is quite outside the province of music. Physiology, physics and

psychology contribute a great deal towards the deduction of scientific methods of voice training. The voice training methods differ according to the styles of singing. In India, we have Northern and Southern systems of music and each system has its own methods of training the voice suited to its own style of music. It can be said that there is no standardised type of an ideal voice as each system of music is differently constituted according to the factors that make up its originality. It is unwise to compare the voice quality of a North Indian or Western or Eastern singer with the voice quality of a singer of South Indian music. Also, a wholesale application of the voice-culture methods of other musical systems to the music of South India is unwarranted.

Voice, the most delicate and wonderful musical instrument requires very careful handling. Vocal impurities more often result from the incorrect use of vocal mechanism. Voice production is based on motor act which becomes habitual by repetition. The vocalist should practice every day through out his life time. The Victorian Platitude "Practice makes Perfect" needs to be revived and applied to the art of voice—culture. But to gain the maximum advantage from practice, the student should study first under competent vocal teacher and must practice with correct methods. A teacher of singing should be a singer himself to illustrate the correct and incorrect methods of voice production. He should have full control over his voice and must know the scientific facts regarding voice production. A mere theoretical knowledge of voice training methods is insufficient to be a teacher of singing.

Great men of all walks of life have expounded the greatness of this God-made instrument—voice. This precious gift of God, needs to be kept in perfect condition by proper cultivation, to sing the glory of the Almighty. Otherwise we deprive ourselves of the greatest of joys—the spiritual realisation of God through melodious sounds.

Todate, the traditional methods of voice training are followed in South India. It is an undeniable fact that each exercise has been set up with a value and purpose. Hence traditional methods have to be retained. But any art will become fossilised if it

remains static. Recently, a marked lowering in the standards of voice quality among the singers of South Indian music is found. Therefore, in future, the introduction of scientific methods of training the voice with the present day empirical methods of voice training will improve the quality of the voice and the general standards of voice quality will be raised. Thus my present study constitutes an attempt to amalgamate the empirical and scientific methods of voice culture to improve the quality of the voice.

THE KĀLĀMUKHA SECT IN THE TAMIL COUNTRY

B Y

B. G. L. SWAMY & K. R. NANJUNDAN

Presidency College, Madras

Disregarding the purānic and legendary accounts, the historical genesis of the *māhēśvara* cult of Saivism may be traced back to the early centuries of the Christian era. It is believed that in the earlier part of the 2nd century A.D., a new sub-sect was founded by a preceptor by name Lakulī, hence *Lakulīśa - Pāśupata* (*Chattpadhyaya*, 1970). Sometime between the 5th and 8th centuries—that is, between the times of Kaundinya and Haribhadra—“the *māhēśvara* cult had become sub-divided into the two sub-sects of the Śaivas and the *Pāśupatas*” (*Divanji*, 1955). The difference between the two sub-sects appear to be based more on the theological interpretations than on their *religious practices*. A third sub-sect, called the *Kārnika Siddhānta* also appears to have branched off sometime during the latter part of the same gamut of time. According to some authors, this was probably the denomination that came to be known generally as *Kālamukha* in the following centuries.* Vācaspati Miśra (9th century) recognized this sub-sect as a distinct one, coordinate in rank with *Sāiva*, *Pāśupata* and *Kapalika*. It is interesting to note that while the latter three sub-divisions enjoyed a pan-Indian distribution, the *Kālamukha* branch was largely endemic in the Kannada speaking areas and that during the 10th to the 13th centuries attained great popularity.

It is unfortunate, however, that we have very meagre knowledge of their doctrinal following as well as of their religious practices; none of the concerned texts have survived to date.

* It is yet a matter of ambiguity whether *Kārnika Siddhānta* and *Kālamukha* sects are identical.

The epigraphs repeatedly refer to a '*lakulagama*,' which was one of their basic texts. As the Kannada epigraphs do not make a clear distinction between *Lakuliśa-Paśupata* and *Kalamukha*, and as the '*lakulagama*' figures as a text for both these sub-sects, it is contended that there could not have been conspicuous divergences at the philosophical level between them (Chidananda-murthy, 1966). While such an inference appears to be probable in so far as the doctrinal aspect is concerned, it is yet premature, however, to presume identical ritualistic modes at the religious or practical level.

There has been a tendency in some quarters to consider the *Kalamukhas* as an extreme sect of the *Kāpalikas* (Chattopadhyaya, 1970), or as being identical with them (Bhandarkar, 1928; Nilakanta Sastri, 1955; etc.) The origin of this trend of thought is traceable to the writings of Rāmānujācārya, who considered these two sub-sects as following certain abhorrent practices. However, it is very doubtful if the *Kalamukhas* of the medieval period were practising such a ritualistic mode had it been their legacy at all. The inscriptions of the contemporary period portray the *Kalamukha* preceptors as great men of intellectual standing not only in religious and philosophical lore, but also in literature, arts and allied fields of learning. An intensive and critical study of the epigraphs concerning this school of Saivism is needed, in order to obtain a clearer insight into the religious life of the *Kalamukhas*, and a preliminary survey has indicated that the results would be amply rewarding.

Many of the *Kalamukha* teachers functioned as royal preceptors (*rajaguru*), while some of them are designated as 'Emperor of the Doctrine' (*Samayacakravarti*). These epithets signify the high esteem and status they enjoyed in the religious realm of that period. As may be seen from the inscriptions, the rulers as well as the ruled in the Kannada country beginning from the Cālukyas to the period of Vījiyanagar kings not only patronized the sect, but also, in some cases, accepted the faith for their personal following. The inscriptions also reveal that this sect now and then made incursions, although temporarily, into distant places outside the Kannada country. Such movements were very generally associated with the directions of military campaigns and wars which the rulers of the Kannada dynasties

encountered. This paper deals with an account of the spread of the *Kalamukha* cult among the Tamil speaking people.

I

Tiruchi District: The earliest epigraphic reference to the *Kalamukhas* occurs in the Muvar-kōyil inscription, Koḍumbālūr (Ann. Rep. Epigr., 1908; Pudukkottai State Inscriptions, No. 14; Nilakanta Sastri, 1933), and belongs, according to our analysis, to the late 7th century A.D. This record states that the donor, Bhūti Vikramakēsari, who had occupied Koḍumbālūr, built a triad of shrines (*Vimanatrayam*) in his name and in the names of his two wives and installed Mahēśvara in them; that he also built a big monastery (*bṛhanmaṭham*) and presented it to the *Kalāmukha* preceptor Mallikārjuna of Mathura, who was a disciple of Viddērāśi (Vidyārāśi), and gifted eleven villages attached to it; and that provision was made for the enjoyment (? feeding) of 50 *asita-vaktra* ascetics of the *maṭha*..... (here the inscription ends incompletely). Incidentally it may be noted that this epigraph considers the *Kalamukhas* and *asita-vaktras* as one and the same.

The inscription specifies the sept of Mallikārjuna as *atrēya-gōtra*. Two fragmentary stone inscriptions, now found built into the steps of the tank near Mucukundēśvara temple, Koḍumbālūr, contains the words “*atri*” and “*Vikrama Kēsariśvāra*” (Pudukkottai State Inscriptions, Nos. 1087 and 1088 respectively). It is not possible to ascertain whether these fragments are parts of one and the same inscription or otherwise. In any case, it is likely that the first fragment refers to the sept of Mallikārjuna and the second to the shrine (either one of the triad or a different one) and thus bear coevity with the Samskr̥t inscription at Muvar-kōyil.

It should be noted that the two fragments of inscriptions noted above are believed to be in ancient Kannada Script. One has only to presume that the language of the complete inscriptions could have been in the same language. The ancestors of Bhūti Vikramakēsari as mentioned in the Muvar-kōyil epigraph cannot be identified with any other known dynasty excepting with that

of the Western Gangas who were ruling over large parts of the then Kannada country. The *Kālamukha* school of Śaivism appears to have had its origin somewhere in the Kannada country, and as already pointed out, remained largely endemic over there. Thus the association of a Kannada dynasty, of a religious cult that took shape in the Kannada country and of Kannada inscriptions with Kodumbälür can only be explained in terms of frequent wars between certain ruling dynasties of South India.

After losing his heirloom Ganga kingdom to his (?) brother Sivamāra, Bhūvikrama appears to have taken the side of the Cālukyas who at the time were pushing southwards. This area, called Cōlikaviṣaya, was not only Bhūvikrama's maternal place, but he had himself married a Cōla princess, Karralī. Therefore it is likely that Bhūvikrama was staying here, perhaps awaiting some opportunity to establish for himself a new territory. The Cālukyan wars against the Pallavas and their vassals necessitated Vikramāditya I to march his army southwards as far as the river Kāvēti and it is at this juncture that Bhūvikrama joined his side in fighting. During these encounters he captured Kodumbälür and surrounding areas and established himself there. It could be as if to commemmorate this victory that he built the *vimanatrayam* and the *bṛhanmatham* for the use of his preceptor Mallikārjuna. That the architectural features of the Mūvar—kōyil fits in more with the early Cālukyan rather than with the contemporary Pallava, Pāndya or Muttaraiya styles, also deserves emphasis.

Venkataraman (1957) has ably re-assessed the background of the music inscription at Kudumiya-malai. On the basis of available clues, this inscription is assigned to the 8th century. Venkataraman has pointed out that the Rudrācārya mentioned in the colophon of the inscription could be a 'pāśupata-kālāmukha'. He also suggests that one of the *dvarapalaka* icons in this temple could be the portrait of this preceptor. These inferences are supported by the fact that there was a *kālamukha-sthāna* not far from this place in Kodumbälür. We are further inclined to propose that this Rudrācārya could have belonged to the *bhujangāvali* branch, as an epigraph belonging to the same period from Salem mentions another preceptor of the same branch, by name Rudra-bhujanga (see below).

Salem District: An 8th century epigraph from Tagadūr (Dharmapuri), is written in Old Kannada verse singing the praises of a Kālāmukha teacher, Vidyārāśi (Sharman, 1924). This teacher is obviously different from his namesake referred to as the teacher of Malli-kārjuna in the Mūvar-kōyil inscription. The Vidyārāśi of the Dharmapuri epigraph is called ‘kāncibhujangēśvarāvalikanṭhīrava’ and ‘lākulāgamika’; his teacher was Rudra-bojanga. These epithets clearly go to show that there was a lineage called the *bhujangāvali*, that it had its seat or (?) origin in Kānci, and that Rudra-bojanga (Rudra-bhujanga) was a preceptor in this lineage.

Although today Dharmapuri lies in the Tamil Nādu, this area had fallen into the hands of different ruling dynasties during successive historical periods. In the 8th century A.D., the northern parts of this area in the Salem district was under the control of the Western Ganga king Śrīpuṣṭa. That this was so is corroborated by the presence of epigraphs of this king in the area.

North Arcot District: At Mēlpādi, Wāndiwāsh taluk, there is a deserted Siva temple called Cōlisvaram, which, during earlier periods, was known as Arinjayisvaram. A record of Rājendra I found in this temple refers to an agreement reached by some shepherds of the place in the presence of Lakuliśvara pandita who was the head of a monastery connected with the temple for the supply of ghee for burning a lamp (SII. III. No. 18). Fleet (1898/9) suggested that this preceptor was identical with his namesake at Jambai (see below) and in turn with the founder of the Lakuliśapāśupata sub-sect. As Nilakanta Sastry (1955) has shown, both these identifications have been proposed purely on the similarity of names and are therefore untenable. It may also be stated here that there have been several inscriptions in the Kannada country from the 9th to the 13th centuries which mention Kālāmukha teachers bearing the same name.

It is believed that the Cōla king Arinjaya (A.D. 956-957) fought against the Rāstrakūṭas in an effort to win back the Tirumunaippādi and Tonḍai countries that had been lost during the days of his father and in this war died. The temple Arinjayisvaram at Mēlpādi is said to have been erected by Rājendra I (Sadasiva Pandarattar, 1967).

Daśapūriyan, a *Kalamukha* follower, who belonged to the *harīta* set of the *āpastambha-sūtra*, finds mention in an epigraph of Parāntaka I. This inscription is engraved on a pillar of a *manṭapa* in front of a cave called āndār-maṭha at Vēdal, Wāndiwāsh taluk (85 of 1908, AD 924). It is likely that these *Kalamukha* inroads into the North Arcot district were initiated during the Rāstrakūṭa invasions of the 9th and 10th centuries in reigns of Gōvinda III and Krishna III.

South Arcot District: On the walls of the Akhilandēśvari shrine in the Jambunātha temple, Jambai, Tirukkōyilūr taluk, is found an inscription of the 6th year of the Cōla king Virarājendra (AD 1063-70), which refers to a *mahavrati* Lakuliśvara pandita as the head of the *pūjāris* (100 of 1906). Rangacharya (1919) suggested that this person could be the same as his namesake in the Mēlpādi and Baligāmi epigraphs (EI. V. p. 227). There is no evidence in favour of such identity.

Virarājendra waged repeated battles with the Western Cālukyas soon after he assumed kingship. The arena of these battles lay in the Tungabhadra area which formed a part of the Kuntala country. It is possible that the founding of the *Kalamukha* institution at Jambai is coincident with these military movements.

Tanjore District: There are three inscriptions bearing references to the *Kalamukha* religion in this district. The earliest of these is incised during the 6th regnal year of Rājendra I, which states that a Lakuliśvara pandita who had a monastery received an *acāryabhoga* gift (22 of 1895, A.D. 1018; Pancanadīśvara temple, Tiruvaiyāru). Another epigraph from the Paśupatīśvara temple, Pandanallūr, Kumbakonam taluk, is executed in the 10th year of a Rājakēsarivarman, who has not been identified (74 of 1930/1). The śiva-brāhmaṇas of the temple received a gift of gold for burning a lamp from Perianampi-bhaṭṭan, son of Dakṣināmūrti-bhaṭṭan Gōmaṭha Sarvakṛtuyāji, who was a resident of Kāṭṭūr (Avanimāṇikka caturvēdimangalam). The third inscription comes from the Kapardiśvara temple, Tiruvalanjuḷi and belongs to the 24th year of Kōpperunjinga (192 of 1928, A.D. 1253). The inscription registers a gift of land and a house site by one Sōmadēvan of Gōmadam (Gōmaṭha) for Tiruvalanjuḷi-udaiyār, the deity of the temple.

Chingleput District: The Tiruvaliśvaram temple, Tiruvānakkōyil, Maduranāntakam taluk, appears to have been an established *Kālamukha* centre during the 12th and 13th centuries. All the three available epigraphs are incised on the walls of this temple. The earliest of these bears the 9th year of Vikrama Cōla and mentions a *Sailarāśi* pandita, obviously a teacher of Gōmaṭha (360 of 1911, AD 1127). A different *Sailarāśi* pandita along with *Jnānarāśi* pandita figures in the epigraphs of *Kulottunga III* and *Rājarāja III* (respectively 357 of 1911, AD 1205 and 352 of 1911, AD 1231). These teachers also are said to belong to the Gōmaṭha. The Government Epigraphist has noticed "a figure of the *kālāmukha*, *Paranjōti*, pandita, pictured on the north wall of the Tiruvanakkoyil temple" (Ann. Rep. Epigr., 1912, Pt. II, para 28).

Saidapet Taluk: A record of the time of the Pallava Vijaya Kampavarman states that a *Niranjana Guru* established a *māṭha* at Tiruvorriyūr (372 of 1911). This monastery was presided over by a succession of teachers who called themselves *Caturanana Pandita* (Raghavan, 1947). Although these pontiffs appear to belong to some sect of the *Paśupata* following, nothing further can be said by analysing the available data. While it is probable that some of the later teachers of the lineage adopted the *Kālamukha* doctrine as Mahalingam suggests (1949), there is no evidence to consider their affiliation with the *Gōlaki* or with the *Kāpalika* school of Śaivism (Swamy, 1972 a).

Nagaswami (1970) feels that Tiruvorriyūr was a strong *kālāmukha* centre. He identifies the icon known as *Gaulīśa* with *Dakṣināmūrti* and believes that this was the form of Siva that was worshipped by the *Kālamukhas*. He also synonymizes the *Kalāmukhas* with *Sōmasiddhāntins* (*Kāpalikas*). However, we are inclined to maintain, in conformity with the statements expressed by the authors of the 11th and 12th centuries, that there were at that period four distinct major schools of Śaivism in South India,—*Saiva*, *Paśupata*, *Kāpalika* (*Sōmasiddhānta*) and *Kalamuka* (?*Karuṇika siddhānta*), each of these differing in matters of ritualistic practices and to some small extent in philosophical speculations. It should be noted that there is ample literary and epigraphic evidences for the recognition of these four

major sects. In the Gaulīṣa icon, the baniyan-tree, an indispensable associate of Dakṣināmūrti, is absent and thus constitutes a serious point against accepting Nagaswami's identification. A survey of hundreds of epigraphs bearing on the *Kalāmukhas* from their homeland, the Kannada country, fails to bring forth any evidence to presume that they worshipped Dakṣināmūrti. On the other hand, this form of Siva finds a favoured place in the Paśupatasūtras. Under these circumstances, the identification of Gaulīṣa with Dakṣināmūrti and the Tiruvorriyūr institution with *Kalamukha* are untenable.

Madurai District : Although there is no direct evidence of a *Kalamukha* centre in this area, the Mūvar-kōyil inscription explicitly states that the preceptor Mallikārjuna was residing in Mathura. His teacher, Vidyārāsi, also could have belonged to the same place.

II

The *Kalamukha* pontiffs organized themselves into distinct branches and lineages. One such major branch is *śakti pāṣē*, which in turn had two branchlets, *parvatāvali* and *bhujangāvali*. The *mūvar kōneya santati* is a further segregate of the latter. A Kannada epigraph of the 8th century from Dharmapuri, Salem district (SII. VII. No. 535) hints at the probable origin of the *bhujangāvali* branch at Kāñchi and that a teacher by name Vidyārāsi was a pupil of the preceptor Rudrabojanga (Rudrabhujanga). Even if not the place of origin, Kanchi appears to have been a chief seat of this denomination. We hear of another *Kalāmukha* preceptor by name Bālabhujanga in EC IV (ii) Chamarajanagar 18 and Brahmabujanga from Chandragutti (EC. VII (ii) Sorab 476). Could it be that the earlier teachers of the *bhujangāvali* branchlet suffixed their pontifical names with *bhujanga* as indicative of their sept?

If the statement of the Dharmapuri record that the *bhujangāvali* branchlet had its chief seat (or origin ?) in Kanchi is to be taken at its face value, it is likely that the lineage had its main spread in more southern territories and that Mallikarjuna (of the Mūvar-kōyil record) Mathura (modern Madurai) belonged

to this lineage. Epigraphs of later date repeatedly say that the Siva temples and *Kalamukha* monasteries were inseparable institutions, the same pontiff being the head of the monastery and the chief supervisor or even the priest in the associated temple. If this custom be projected backwards in time, it may be presumed that Mallikārjuna was not only the head of the *brhanmatha* but also had a share of responsibility in supervising the conduct in the *vimānatrayam* built by Bhūti Vikramakēsari.

How long Bhūti Vikramakēsari continued to stay in Kodumbälür or whether his two sons carried on the reign from there are points which cannot be answered now. However, that he must have stayed there long enough to complete the construction of the triad of shrines and the monastery is clear. The Vēlvikuḍi inscription (EI. XVII. No. 16) states that the Pāndya ruler, 'Tēr Māravarman Rājasimha I (A.D. 710—765) conquered Kodumbälür. As the date of Bhūti Vikramakēsari (Bhūvikrama of the Western Ganga dynasty) at this place is likely to have commenced only after A.D. 679, that is, after he was displaced from the Ganga throne by Śivamāra, there would be an ample interval for him to have stayed at Kodumbälür and to have completed the religious mission before he lost the place to the Pāndya king. What happened to Bhūti Vikramakēsari/Bhūvikrama afterwards is not clear. The Vēlvikuḍi grant does not state that the Kodumbälür chief was killed in the encounter. But it merely informs us that the enemies of Rājasimha were driven back as far northwest as Kodumuḍi. All that one can presume is that Bhūti Vikramakēsari/Bhūvikrama and his sons were pushed back beyond the limits of the Pāndya country. It may also be expected that his preceptor and some of the disciples also should have followed their master.

Is it not probable that the *Kalamukha* teachers from Kodumbälür or their descendant pupils could have initiated a lineage of their own, the *mūvar kōneya santati*, under the parent branchlet the *bhujangavali*? *Mūvar kōne* in Kannada is nothing by a variant of the Tamil *mūvar kōyil*, which in turn, is a translation of the Sanskrit *vimānatrayam*. That the earlier preceptors of this new lineage sometimes continued to suffix the word *bhujanga* is already referred to. Thus the 8th century record of Dharmapuri

speak of Rudrabhujanga and the 8th century epigraph from Chamarajanagar (Mysore district), of Balabhujanga. The 10th century inscription from Sorab (Shimoga district) mentions a Brabmabhujanga. The 12th century references to the *mūvar kōneya santati* become well established institutions of long standing in Belagāvē, Shimoga district and in Ablūr, Dharwar district. The scatter points of this lineage are admittedly few not only for the duration of time involved, but also in reference to the expanse. Yet the northwest migratory route of this lineage in chronological setting is unmistakable (Map 1).

III

The earlier centres of *Kalamukha* activity in the Tamil country are closely associated with the movements of warring dynasties. As shown in Section I, the pontificate at Koḍumbālūr and surrounding areas is connected with Bhūti Vikramakēsari/Bhūvikrama's military inroads into the Pāndya territory, the seats in the North Arcot district with the war campaigns of the Rāstrakūṭas, and the institution in the South Arcot district with the army manœuvres of Virarājēndra against the Cālukyas.

Of all the *Kalamukha* centres that functioned in the Tamil country (Map 2), the Gōmaṭha lineage in Tanjore and Chingleput districts appears to have had a relatively longer life from A.D. 1018 to A.D. 1253, possibly with a few years added. The remaining centres were short lived as we do not hear of them more than once. Either they would have become extinguished in the absence of continued patronage in their new setting or would have returned to their original habitat as appears to be the case with the Koḍumbālūr institution. There is no evidence, however to presume that they became absorbed into the contemporary Saivite religion in the Tamil country.

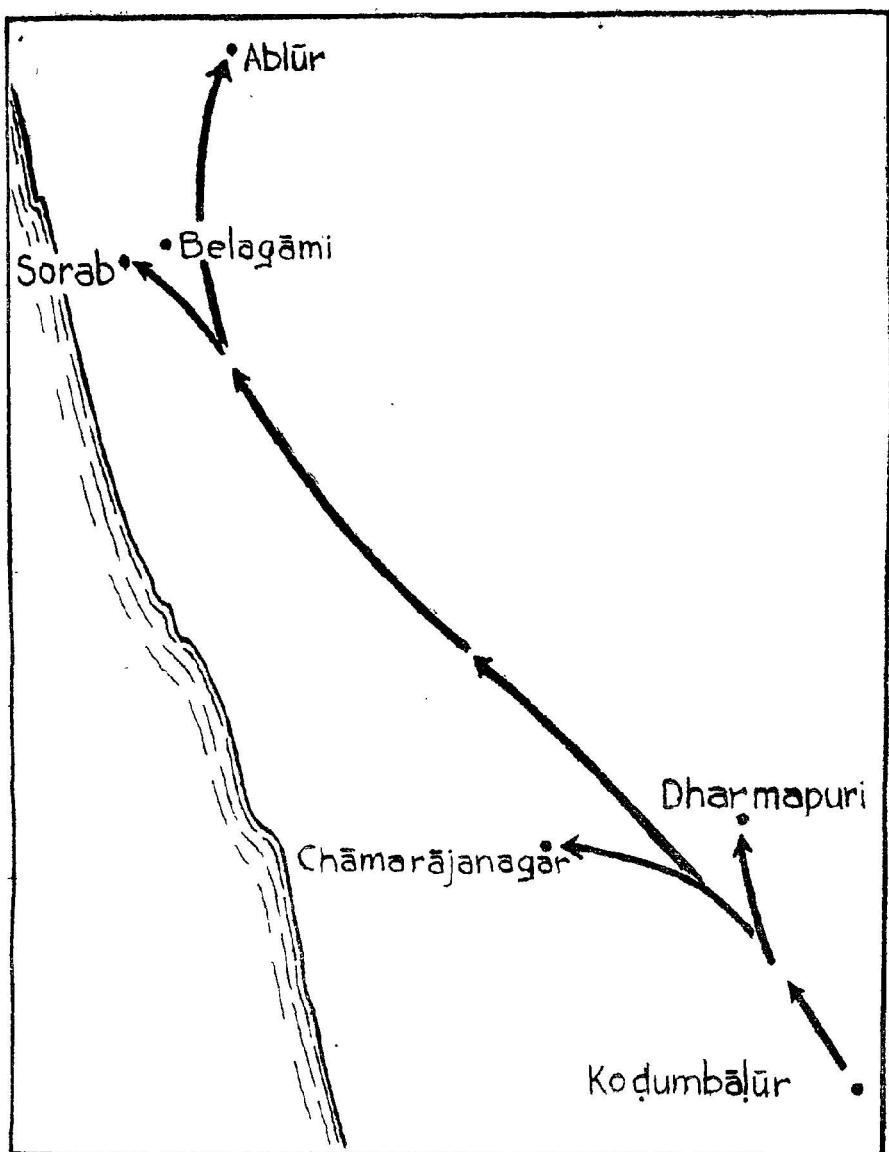
Although critical studies are yet to be undertaken in order to clearly understand the nature of the major Saivite cult that was in vogue in the Tamil country prior to the time of Rājarāja I, a preliminary analysis of available data indicates that it was a *Pāśupata* cult strongly influenced by Śivapurāṇas. By about the late part of the 10th century another Saivite school, the *Gōlaki samaya*, with philosophical thoughts added, was introduced.

which rapidly blended with the local brand of the *Pāśupata* (Swamy, 1972 b). The newly modified faith dominated the religious life of the country in the following centuries throughout the Cōla period. Therefore the *Kalamukha* incursions both prior or subsequent to the 10th century had to face competition with the then dominating cult of Saivism. This could be one of the major factors that completely stifled the continued existence and internal spread of the *Kalamukha* school within the limits of the Tamil country (Map 2). Secondly, the medium of communication was perhaps another factor of incompatibility. The *Kalāmukhas* were largely of the Kannada speaking stock ; their small numbers and isolated positions amongst the essentially Tamil speaking people could not have established any significant degree of impact to attract following. Thirdly, the differences in the practical aspects of the *Pāśupata* cum *Gōlaki Saiva* schools on the one hand, and those of the *Kalamukhas* on the other prevented mutual reconciliations. Of course there were certain practices in common between these sects and one such is their public worship of the *śhāvara linga*, consecrated in temples ; so also the temple rituals and festivals. Yet, equally important deviations appear to have individualized the Śaivite sects of the Kannada and Tamil countries. The *Kalāmukhas*, as repeatedly stated in epigraphy, followed the *lakulāgama* in contrast to the *Saivas* of the Tamil country who accepted the 23 *śivagamas*, and *lakulāgama*, it should be noted, is not one of them. While a detailed analysis of the divergent trends in the ritualistic and practical levels of these faiths will be presented on another occasion, it would suffice for the present to urge that due to factors such as these the *Kalamukha* sect in the Tamil country failed to attain stabilization. Its appearance in this country is closely related to the military movements of the neighbouring rulers who had accepted the *Kalamukha* religion and its disappearance after a short existence in many cases is coincident with their withdrawal consequent upon the counter attacks by the Tamil dynasties. Thus the *Kalamukha* sect of Saivism therefore represents an insignificant and inconsequential phase in the Śaivite religious history of the Tamil country.

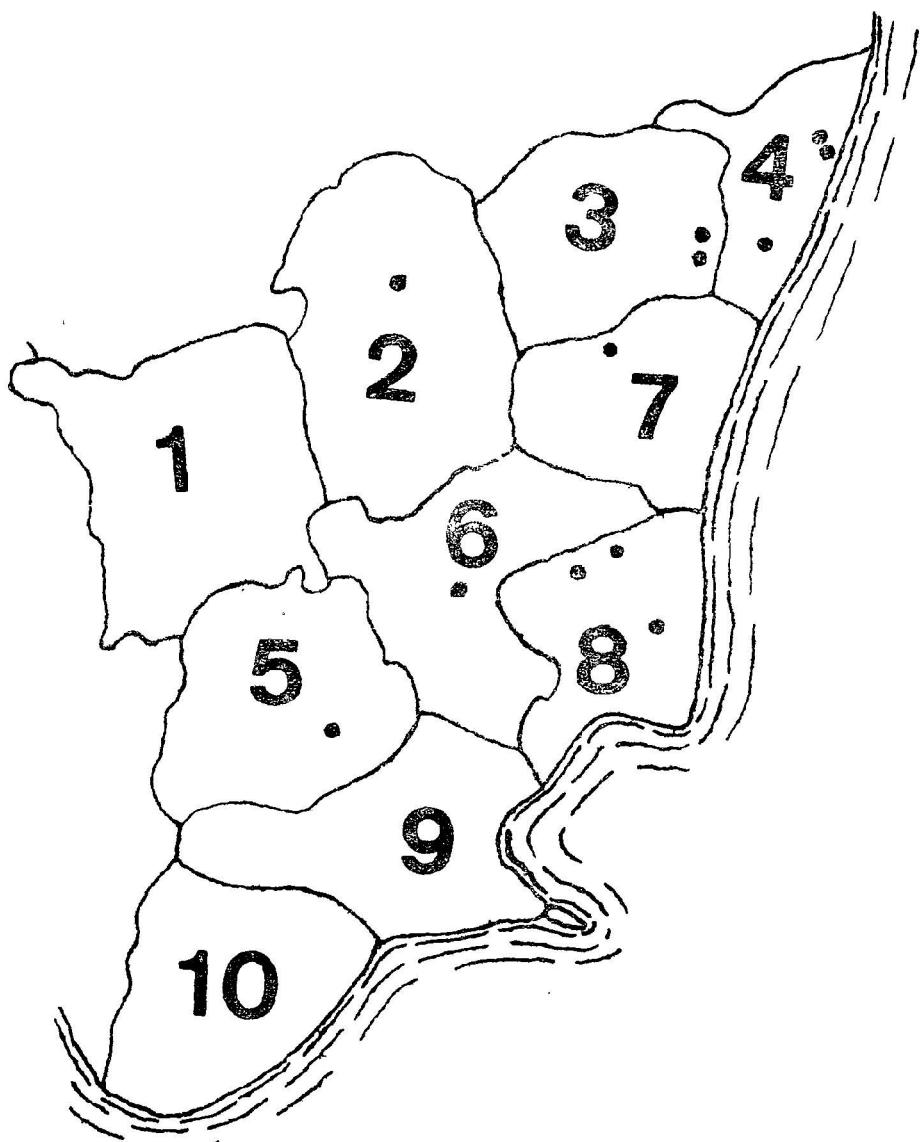
LITERATURE CITED

- Bhandarkar, R. G., 1928.* Vaishnavism, Saivism and Minor Religious Cults. Government Orient. Ser. Class B., No. 4. Poona.
- Chattopadhyaya, S., 1970.* Evolution of Hindu Sects Munshiram Manoharlal, New Delhi.
- Chidanandamurthy, M., 1966.* Kannada śāsanagaṇa sāṃskṛtika adhyayana (in Kannada), Univ. of Mysore, Mysore.
- Divanji, P. C., 1655.* The Mahesvara cult and its offshoots. Jour. As. Soc., Bombay 30 : 6-22.
- Fleet, J. P., 1898/9.* Inscriptions at Ablur Epigr. Indic. 5 : 213-266.
- Mahalingam, T. V., 1949.* The Pāsupatas in South India Jour. Indian Hist. 27 : 43-53.
- Nagaswami, R., 1970.* A Kālāmukha deity. The Hindu, Nov. 29, 1970, Madras.
- Nilakanta Sastri, K. A., 1933.* The Kodumbälūr inscription of Vikramakesari. Jour. Or. Res. 7 : 1-10.
- 1955. The Cōjas (2nd edition) Univ. of Madras, Madras
- Raghavan, V., 1947.* Tiruvorriyūr inscription of Chaturānana Pandita : 20th year of Krishna III Epigr. Indic. 27 :
- Rangacharya, V., 1919.* A Topographical List of Inscriptions of the Madras Presidency, Government of Madras, Madras.

- Sadasiva Pandarattar, T. V. 1967.* History of the Later Cholas (in Tamil). Annamalai Univ., Annamalainagar.
- Sharman, T. T., 1924.* Kannada poets mentioned in inscriptions. Mem. Arch. Surv. India, No. 13.
- Swamy, B. G. L., 1972 (a).* A note on the Gōlaki and Kōgaļi branches of Saivism (in press, Tamil Studies Madras).
- 1972 (b). The Gōlaki school of Saivism in the Tamil Country (in press, Journal Indian History, Trivandrum).
- Venkataraman, K. R., 1957.* A note on the Sittannavāsal and Kudumiyāmalai monuments. Trans. Arch. Soc. South India, 1956/7, pp. 87-93.



Map 1. Scatter points and the northwest migratory route of the *mūrar kōnneya santati*



Map 2. Distribution of Kalamukha centres in the Tamil country.

- | | |
|-----------------------------|---------------------------|
| 1. Coimbatore district, | 2. Salem district, |
| 3. North Arcot district, | 4. Chingleput district, |
| 5. Madurai district, | 6. Tiruchi district, |
| 7. South Arcot district, | 8. Tanjore district, |
| 9. Ramanathapuram district. | 10. Tirunelveli district. |

SECTION II : REPORTS OF SEMINARS & LECTURES

The Institute of Traditional Cultures held a seminar on "Tradition - A Social Analysis" on Wednesday the 6th October 1971 in Room No. 48 of the University Departmental Buildings. The following is a report of the proceedings of the seminar.

Present :

Dr. N. Sanjivi, M.A., Ph.D. (in the Chair)

Dr. S. Gopalan, M.A., Ph.D. Leader

Others :

Mr. Alfred C. Collins, M.A., C/o U. S. E. F. I. Regional Office, Madras.

Thiru M. Balakrishnan, M.A., Lecturer, Tamil Department, University of Madras.

Thirumati V. Balambal, M.A., Research Scholar, Department of Indian History, University of Madras, Madras-5.

Selvi S. Devaki, M.A., Research Scholar, Department of History, University of Madras, Madras-5.

Dr. M. S. Gopalakrishnan, M.A., Ph.D., Reader, Department of Anthropology, University of Madras, Madras-5.

Thiru S. Gurumurti, M.A., M.Litt., Department of Ancient History & Archaeology, University of Madras, Madras-5.

Dr. C. Kunjunni Rajah, M.A., Ph.D., Professor of Sanskrit, University of Madras, Madras-5.

Thiru S. M. Lakshmanan Chettiar (Somalay), No. 4, Danappa Mudali Street, Madras-4.

Thiru S. M. Murugavel, M.A., Student in Sociology, University of Madras, Madras-5.

Thiru A. Nagalingam, M.A., Research Scholar, Tamil Department, University of Madras, Madras-5.

Thiru V. Pandian, M.A., Research Scholar, Centre of Advanced Study in Philosophy, University of Madras, Madras-5.

Dr. C. A. Perumal, M.A., Ph.D., Professor of Politics and Public Administration, University of Madras, Madras-5.

Ragini Abraham, M.A., Research Student, No. 84, Seethamma Extension, Teynampet, Madras.

Thiru P. Shanmugam, M.A., Research Scholar, Department of Ancient History and Archaeology, University of Madras, Madras-5.

Thiru Shanmugam Tirukkural Research Department, University of Madras, Madras-5.

Thiru T. E. Shanmugam, Professor, Psychology Department, University of Madras, Madras-5.

Thiru Singarajan, M.A., M.Litt., Curator, Record Office, Madras-8.

Thiru A. Subramaniam, M.A. (Phil.), M.A. (Econ.), Research Scholar, Centre of Advanced Study in Philosophy University of Madras, Madras-5.

Dr. P. K. Sundaram, M.A., Ph.D., Reader, Department of Philosophy, University of Madras, Madras-5.

Thiru A. Sundaramurti, M.A., M. 39-D, 7th Cross Road, Besantnagar, Madras.

Thiru E. Sundaramurti, M.A., Research Fellow, Tirukkural Research Centre, University of Madras, Madras-5.

Selvi M. S. Vasanta Kumari, M.A., Research Scholar, Centre for Advanced Study in Philosophy, University of Madras, Madras-5.

V. Vatsala Devi, M.A., Research Student, Philosophy Department, University of Madras, Madras-5.

Dr. N. Veezhinathan, M.A., Ph.D., Lecturer, Department of Philosophy, University of Madras, Madras-5.

Prof. T. K. Venkataraman, 13, Josier St., Nungambakkam, Madras.

Dr. K. K. Pillay, the Director of the Institute could not be present to conduct the seminar. At his request, Dr. N. Sanjivi, M.A., Ph.D., Reader-in-charge, Department of Tamil, University of Madras and member of the Executive Committee of the Institute directed the proceedings of the seminar. Welcoming the Leader, Dr. S. Gopalan and other invitees Dr. Sanjivi said:—"I have great pleasure in welcoming you all to this seminar. Dr. S. Gopalan, Lecturer in the Centre for Advanced Study for philosophy will lead the seminar on Tradition – a Social analysis, a subject that quite fits into the scope of work of this Institute. It is primarily concerned with study of cultures obtaining in the various countries of South and S.E. Asia from different angles. A synopsis on the subject has already been circulated to the invitees. Dr. Gopalan has been doing research work all these years on the science of Sociology in the University of Madras and he has to his credit some publications on the subject. The subject is indeed interesting; it is worthwhile to study how man has without sacrificing the fundamentals of tradition progressed in the past. Such a study could remove many misconceptions on the social role of tradition and enlighten us in new ways. We look forward to a thought-provoking talk from Dr. Gopalan and a lively discussion on it. I shall not any longer stand between you and the Leader and whatever observations I can make after hearing Dr. Gopalan and the discussions by the participants, I shall give them at the end. Now, I request Dr. S. Gopalan to lead the seminar.

Dr. S. Gopalan: I thank you, Mr. Director, for introducing me to this learned audience in complimentary terms. I shall in about forty-five minutes touch the points I have mentioned in the synopsis and amplify them later in the printed proceedings.

Introduction: The term tradition is, in the popular view, more or less associated with religion and the association has all the danger that opposition to religion and religious ideas in general has. The term is used also with reference to so many other aspects of human life and so a proper understanding of tradition requires that we consider the various ways in which it influences man's relations with others. But, the impact of tradition on social life through the spheres of religion, philosophy and culture is most note-worthy.

To take up religion first: The significance of tradition in the sphere of religion is best gathered by analysing the diametrically opposite points of view that are held. On the one hand there is the view that adherence to tradition makes the individual unprogressive and inactive and is responsible for the closed society. The other extreme view is that in the name of progress, coming under the spell of modernism and being over-anxious to streamline our ideas to the requirement of the "changing situation," we ought not to belittle the value of tradition, which after all represents the results of deep thinking that has gone into the problems not dissimilar to those of the present. The extreme views so strongly put forward have elements of truth in them. The view-point of the extreme traditionalist is, when considered in the light of the mechanics of the growth of religion in general, unacceptable. Any deviation from the prescribed procedure, any modification in the mode of observing the rituals recommended and any change contemplated in the colourful ceremonials is criticised as going against tradition. We see in this the complete shift of emphasis from the essentials of religion to the non-essentials; we see also the insistence on the procedure prescribed rather than on the practice of the principles propounded by the religion itself.

Erasmian, emphasizing the need for re-examining tradition (in Christianity) writes: ".....the dogmatists, who have a powerful hold on minds submitted to habit and convention, suffer from the disadvantage nowadays, that they are required to prove their case. It cannot any longer be taken for granted that immemorial traditions are beyond the possibility of error. Arnold Toynbee adduces four grounds on which final authority of (any) holy scripture is challenged. A consideration of these will reveal that the traditionalists' claim for a blind following of their ideas cannot be validly held.

The first challenge, according to Toynbee is the historian's point of view. "The historian's point of view is the product of a conscious and deliberate endeavour to break out of the self-centredness that is innate in every living creature.....and it would be impossible to be a historian.....if one were utterly incapable of performing this self-transcending feat of detachment and reorientation."

The second challenge is from the interpretation of the rhythm of the universe as a cyclic movement governed by an impersonal law which admits of an endless series of successive incarnations of God, bringing revelation and salvation to His creatures in successive cycles. Making a specific and pointed reference to Judaism, Toynbee says that the belief in a peak in Time-Space at which God is going to give (according to non-Zionist Judaism), or has already given (according to Zionist Judaism, Christianity and Islam), a unique and final dispensation to His "Chosen People" is clearly incompatible with the cyclic interpretation of the rhythm of the universe.

The third challenge, the challenge from the interpretation of the rhythmic universe as a non-recurrent movement governed by intellect and will is the most searching of all challenges (to the Judaic claim to uniqueness and finality), because it is a challenge to this Judaic claim from the Judaic *Weltanschauung* itself, since it is incongruous with the Judaic theology, for, if one believes that God has this power of revealing himself to his creatures, it is difficult to believe simultaneously that a God whose mind and will govern the whole course of the universe would compromise the conduct of His government by acting on a caprice.

The fourth challenge is posed by the fact that there is the survival of a number of competing claimants to the privilege of being the recipients and vehicles of a unique and final revelation. Only one of these absolute claims can be valid. The indubitable fact that no one tradition has been accepted *in toto* by all mankind drives us to the conclusion that no one of the traditions can put forth the valid claim to itself.

The four challenges listed out by Toynbee are significant inasmuch as they point to the necessity for moderation in the matter of not merely acceptance but also in the denial of tradition altogether. The arguments adduced against traditionalism should not be taken to mean that I am advocating a complete breaking away from all tradition. One of the main arguments of the anti-traditionalists is that religion being responsible directly or indirectly for traditionalism, (and all the evils accompanying it) progress entails a breaking away from religious beliefs altogether.

Society being dynamic in character, it necessarily undergoes changes; the changes are not seen in the basic characteristics but in the outlook people have on different issues. This necessitates a consideration of the past to solve the present problems. By looking to the past, we are in a position to understand the present better and also seek better solutions for the problems that have arisen in the present. This takes us on to a consideration of the role of tradition in science. A careful analysis of progress in science reveals that science is not completely free from tradition. The "traditional element" in science can be understood better by considering how science cannot at all progress unless it starts with certain theories and hypotheses already arrived at. A knowledge of what the previous scientists have done (in the particular field concerned) is essential to start off on fresh enquiries, and progress is ensured by making use of these theories to formulate new ones or by effecting modifications when fresh accumulation and analyses of data necessitate them.

To be progressive is not to break away from all traditions completely. Traditions have their own value provided they are appreciated and applied properly. The rigid attitude of accepting everything old and past as valuable is opposed by the extreme attitude of throwing away traditions completely, but the golden mean between the extreme attitudes has to be found to ensure that the evils of the extremes are avoided. Since man's mind is so constituted that he cannot forget the past completely and since it is unworkable to linger on to the past without any alterations effected to suit the changing social conditions, my view is that traditions are useful as guide-lines to a future which man wants to build up for himself.

TRADITION AND THE SOCIAL INSTITUTIONS

It is a matter of common knowledge that life in society is itself indicative of the *social nature* of man—his going out into the world of men with the attitude of reciprocation. This attitude necessarily means that the individuals realize the common basic requirement of life in society—a more or less predictable, uniform, stable life. The further realization that the reciprocal situation into which man is thrown in society involves the attitude..

of subjecting oneself to the social uniformities in the form of laws, rules and regulations of social life makes the individuals attach a positive value to the *Institutional Situation*. If we start with the premise that man is social, good and reasonable, the conclusion that reciprocity in social life is recognized by all as a virtue and a necessity to promote conditions conducive to group-life is deducible; but the adoption of the Hobbesian view of man—*Homo-Homini-Lupus*—may entail a conclusion different from the one we have drawn. Though we do not accept the Hobbesian view of human nature, it is interesting to recount how Hobbes accounts for the origin of society. Hobbes begins with the thesis that human beings are more or less equally endowed with physical and mental abilities. This equality of ability is accompanied by equality of hopes, no one being certain regarding success in his ventures. Since the individual is so very keen about his own welfare and progress and since he is also sceptical about his own success all the time, he seek the conditions which will promote the state of certainty and stability which will make life less nasty and less brutish. This involves every individual giving up his rights and powers to one individual or many individuals (who constitute (s) the sovereign, according to Hobbes), in whom is vested all power after the contract. The most significant point to be noted here is that each individual gives up his own right on condition that all the others also part with their rights similarly. The repository of all these individual "sacrifices" (of natural rights) is considered a new individual (the sovereign) endowed with supreme power. "He that carrieth this person," writes Hobbes, "is called sovereign and hath sovereign powers; and everyone besides, his subject." Men coming to institute society (and all its institutions, the most important of which is the state) is thus explicable in terms of the individuals' keenness on obtaining security in life, on getting rid of the state of uncertainty which characterized the "state of nature"—the pre-social stage, even if we accept the pessimistic interpretation of human nature.

So, irrespective of the theory of "origin" of society it can be held that man's innate desire for some certainty and uniformity—the evolved form of this innate desire is the human aspiration of social unity—is an undeniable fact and man's entire social living becomes meaningful only in this context. The social

institutions and the traditions observable in human society are thus basically rooted in man's wanting a coherent society in which he could pursue his avocation peacefully and purposefully.

The two distinct aspects of human life, viz. possession of the capacity for reasoning out and the freedom of his will make him comparatively free from the sway of his instincts. Unlike the animals, man is not a helpless creature or victim, who cannot go beyond the instincts with which he is born; nor is he a passive creature to be subdued by his environment. Freedom is a constitutive essence of the human personality. This does not mean, however, that man rises far above the environment and breaks away completely from his hereditary endowments. At the human level, social tradition supplies the *medium* in which man acts and determines the method through which different hereditary tendencies may find satisfaction.

Morris Ginsberg brings to light the importance of social heredity in man's life by pointing out that in the determination of social ideals for man, his experience in society acts as effectively as physical heredity operates in the life of an organism. Social tradition "is, in a sense, a permanent determinant of individual activity and operates in the life of simple organisms." In man, his hereditary endowment and social traditions are supervened by his experience and the result that emerges is a composite whole in which it is extremely difficult to disentangle the original sources. Hobhouse too supports the view that instincts in man (as contrasted with those in the animals) undergo radical and remarkable transformation due to social experience.

To the reflective consciousness of man, facts about social life are not mere facts; they suggest a problem. Man, by the power of his reflective consciousness seeks to solve problems from different considerations. He does not envisage solutions to his problems from the point of immediacy nor from subjective inclinations. He looks at the possible reactions that are likely to be set in the minds of men by the solutions he offers to the problems. He is not blind to the consequences following his solutions to the problems. Reflective consciousness enables man to take an overall picture of the consequences of his acts.

The human outlook on life which comprehends it in relation to its past and future, which is modified considerably by ethical considerations can properly be described as the philosophic outlook. Such a complex view of life suggests new difficulties and leads to conflicts as also ways of resolving them. The emergence of such a complexity of purpose is evident from the birth of the ethical concept of conduct. In this connection the question is asked : "Is man's will free or is it determined by external circumstances ?" and leads on to questions like : "Is life in the world a means to some end or is it an end-in-itself ?" "When man is faced with the conflict between his instinctive craving for self-indulgence and the ethical demand for self-control how is he to resolve it ?"

It is clear that attempting to find answers to questions like the above makes human life much more strenuous than when one lives only for the moment, for, man then experiences in the field of morality violent conflict of ideals as indicated above. Since a happy life is impossible as long as there is such a conflict, the conflict will have to be resolved in some satisfactory way.

Here comes the function of reason in human life. "Its function is that of harmonizing the impulses by subordinating them to broad and coherent ends. It has the important function of directing or organizing. We may conceive of it as a principle of growth and integration, an effort towards harmony. In the early phases of mental evolution, the synthesis effected is but small and restricted, and it is only gradually seen.

Just as at the individual level, there is the function of Reason trying to organize and direct the impulses, at the social level, institutions have the function of promoting an unitary life. While judging the success or failure of social institutions, we have to bear in mind that they definitely embody such a principle of unity, even though they have not attained a point of perfection from which they might be able to say that they have a perfect control over the conditions of its development. Perhaps, this is difficult to attain just as it is so even with regard to the individual. At any rate this function of social institutions is not difficult to discern. Enunciating the principles of personality-development and determining the methods of

promoting the conditions necessary for that development are the most important functions of the social institutions.

The study of social institutions clearly brings out the fact that while philosophizing about society, stress is laid upon the unity behind humanity—idealizing about society—we should not be unaware of the limitations on the possibilities of attaining such an unity. If social unity were an accomplished fact, traditions will have no significance in human society at all. Since the ideals are not entirely different from the actualities, traditions help us to appreciate the lines along which the imperfect actualities could be transformed into the ideals envisaged but unfortunately forgotten due to "human" factors. In effect, the study of social institutions impresses on us the necessity of not exaggerating the extent of rational unity attained by humanity whereas the continuity of traditions assures us that mankind has always been trying to check the deterioration in the institutions by resorting to the wisdom of the past.

It is evident that the unity of society and bringing happiness to all the individuals in society are the great motive springs of social institutions truly so called. Social institutions are thus the "creations" of man in order to achieve the values he aspires for, social unity being one of the most important values. Social institutions are the expressions of social motivation. They are not, *Ad Hoc*, artificial constructions arising from the habits and conventions of man; they are objectified purposes. We discern the deep motives operating in society when we understand the true significance of institutions. Institutions are the channels through which man's value-sense expresses itself objectively. So, whatever might be the social institution we consider, we should not forget the fact that at the back of it are the individuals who make it what it is and contribute both to its success and failure. Institutional morality bereft of personal purity is a huge carcass, in the apt words of Bradley. The "subjective character required of the individuals composing society implies that social institutions do not mechanically unify human beings, obliterating their individuality and personality. Their aim is preparing individuals for achieving an unity of outlook on the essential social ideals that make for social co-operation and harmony. By the very fact that the social institutions, serve *human needs*, survive

because of man's endeavour to realize his values through them, it follows that man's losing sight of their value on the one hand, and, on the other, insincere and half-heated attempts at making use of them contribute to their failure.

Since institutions are the results of the individuals' aspiring for realizing values in co-operation with one another, they are themselves directly responsible for the corruption that sets in the institutions. It is often said that by devising institutional checks the corruption of the individuals can be effectively checked and ultimately the real purposes behind the institutions can be realized. Institutions and the individuals are so intimately related that an intermediary between them serves the purpose of regulating the growth of both of them properly. Tradition is this intermediary which prevents the institutions curbing the growth of the individuals and thus positively helps the preservation of the individuality of the persons. This way tradition helps the preservation of the distinct character of the institutions - as being man-made and reflecting the wishes and vision of the individuals who man them.

Traditions, being ideas handed down through successive generations in the various spheres of the individuals' life in society, provide them with the background knowledge of each one of the institutions facilitating an easy incorporation in himself of the ideals and values prevailing in his society. On a deeper analysis of social life we find that the real social atmosphere for the individual is *not merely* the individuals among whom he is born and brought up but rather the relationship that holds them together - the ideas and ideals they have been having and the views prevailing. The organic and reciprocal relationship that exists between the individual and society helps tradition to influence the individual by giving him a background against which he acts. The individual being organic to society draws his inspiration from his society and tradition, by preserving the continuity of ideas of the past with the present, supplies the individual with the ideas which have been purified and distilled by the social ethos.

Tradition brings out the 'sociality' in man by insisting on institutionalizing his values and idealizations. By closely linking

up the individual with the social institutions, it breaks the barriers between the individual and society and discloses the bond that unites them both by emphasizing the essential social nature of man. Having a responsible function both in regard to the individual and in regard to society, it steers clear of anarchic individualism which makes the individual all-important and totalitarianism which destroys the individual and makes the state the most supreme.

It might be pointed out here that the social institutions rather than the traditions are the influential factors in the individual's view and way of life and hence the part played by tradition ought not to be exaggerated or overstated. In reply we might say that we are in full agreement with the view that institutions play a significant role in man's life, determining the character of his beliefs and disbeliefs and moulding him into a personality. But when elaborating the role of tradition in men's social living, we maintain that we have to subject the institutions themselves to a searching enquiry as to how they have themselves evolved, particularly the principle permeating the institutions in their growth.

The deeper and hence the not-so-evident role that tradition plays in the shaping of the social institutions is discernible from the "dialectics" that is at work in regard to them. Opposing ideologies of theories come into clash with each other and give birth to the next phase in the evolution of the institution in question. Take for example the institution of property which has, in modern times assumed decisive significance in the realm of political ideology. The communist view of property that it has to be "earned" and not accumulated, that it has potentialities in regard to the working of the political machinery has resulted in its concentration on solving the problem of the havenots by revolutionary methods. The opposite view has resisted this on the ground that in the absence of political freedom (which is bound to be curtailed by the communist technique) economic equality is of no value.

Both the views, however, owe their very existence to the rationalist tradition, the tradition of reflecting about the existence social situation. The proletarian's point of view that justice has

not been done to them is due to a calm reflection of their lot *vis-a-vis* that of the bourgeois, of the way in which their labour gets under-paid and becomes converted into wealth accumulating in the hands of the under-paying, exploiting class in society. The other side of case is equally influenced by the tradition of free enquiry and free trade, believing that justice to the individual is done in proportion to there being or not being complete freedom for the individuals to develop their personality.

More precisely it can be pointed out now that the rationalist tradition has been pleading not merely for arguing out issues but for maintaining certain moral standards by human beings in designing the various institutions. To talk of certain principles which ought to regulate the various social institutions, be it the state, property, marriage or punishment, to instance only a few, is to acknowledge the moral fabric enveloping the domain of *human thinking*. Traditions thus provide the social institutions with the necessary background to formulate certain principles to govern them. These may be termed rules, regulations or laws. The idea behind formulating them is clearly ethical. The rules or laws themselves may become formal, an air of artificiality may come to prevail in their observance and the spirit behind them may become lost sight of but this is because the social institutions lose touch with their own traditions.

So, when the gulf between the spirit and the better of the laws or rules is experienced, it can be concluded that the traditions no longer have the healthy influence they once had over the social institutions. The conflicts that arise between the various institutions are also due to this. It should be remembered for example that the state and property are not two entirely different social institutions, catering to conflicting needs of the individual. No doubt they are institutions helping the individual to enrich the different aspects of his personality. The institution of property caters to the material needs of the individual and the state has as its aim the promotion of a good life to the individuals. But the material needs are met with not for their own sake but for the sake of providing the wherewithal to the individual for pursuing the higher values in his life. The corruption of this institution is mainly due to its being considered an end-in-itself and not as a means to a good life. The state in a similar way, in promoting a

good life to its citizens, cannot afford to neglect the material aspects. The overlapping of the functions is itself the reason why we cannot talk of a real conflict between the institutions. When, however, we do refer to "conflicts" between the institutions, what we mean is that the institutions concerned have forgotten their own purposes which are, in their turn, understandable in terms of their background, the moral tradition.

Traditions in this sense serve to avert conflicts between the various institutions in society, and when conflicts (in the sense described above) do arise, they try to resolve them. Here again we should not lose sight of the human element in the traditions. When we say that traditions can be made use of, to resolve conflicts between the institutions we do not mean to say that nature has a mechanism by which conflicts, when they arise, are automatically resolved. The institutions being human, the conflicts between them being due to the corruption of the individual ethical standards of human beings, they can be resolved only by their own, conscious, continuous efforts.

The responsibility of the individuals in regard to the revival of traditions consists in their pursuing the values (that have been handed over to them by their tradition) more sincerely and more scrupulously. Values prescribed by human tradition through religion, culture and philosophy having significance not merely to the individual but to the others as well, i.e. having social significance, by pursuing them properly, the institutions incorporating them become truly reconstructed.

The role of tradition thus consists mainly in restraining the social institutions in regard to radical changes. The social institutions being ultimately dependent on the individuals manning them, the chances of their aspiring for sudden changes are more since the individuals, forgetting for a moment the traditions behind the institutions may become too impatient to wait for slow but sure transformation of society by following its own tradition. Traditions, compared to the social institutions are slower to experience sudden change. Though they also have the human elements, since they continue through generations they gather a momentum of their own and establish stronger roots in the individuals with the result that changes in them can be effected

only when necessitated by the need of the institutions for radical reconstruction or sweeping changes. This prevents the traditions changing fast and hence ending up with a particular generation and beginning anew in the next one; it keeps in check the institutions losing sight of their proper functions, i.e. the slow-changing characteristic of traditions restrains the institutions from being corrupted easily.

The role of traditions as intermediary between individuals and institutions now becomes significant. They have the important task of mapping out the exact relationship between the individual and society. They restore the right emphasis and preserve the necessary perspective in the determination of the relation between the individual and society. This delicate task is fulfilled by the rationalistic elements in the individual making the individual actively participate in the social institutions, not being passively led away by them. We have been emphasizing right from the beginning that traditions are not simply ideas handed down by the preceding generations to be accepted without reflection or modification. The individuals, incorporating the traditions in themselves react appropriately to the institutional changes. The unique feature that should not escape our attention is that the institutional changes are themselves effected by the individual's power of reflection and they are also resisted by the individuals' unlimited capacity for analysis and criticism. The individuals directly concerned with effecting changes in the institutions are moved not merely by the individuals' needs and moods but also by their own ideas, sometimes or even very often by their whims. The tradition that has been at the background of the institutions as well as the individuals comes to the foreground and acts against the whims and narrow wishes of the individuals initiating undesirable changes for society. This is taken note of by the individuals and has the restraining effect on them. In this way, the inimical feeling that might otherwise develop between the individual and society is saved by the healthy influence of traditions.

The significance of traditions then, for the social philosopher, is that they help the individual not merely to aim at but achieve value-fulfilment and that this is facilitated by man's creation of various social institutions—the direct results of his value-conscious

value-pursuing nature. We should now pass on to illustrate our theory by making specific references to three traditions—the Greek, the Chinese and the Hindu.

GREEK TRADITION

I propose, in this connection to analyse the Greek, Chinese and the Hindu traditions, to concretely illustrate the intimate and reciprocal relations that prevail in the spheres of tradition and the social institutions. Whatever might be significance, a metaphysician or a religious philosopher might attach to the Greek tradition, the social philosopher's interest centres round the concept of man, the significance attached to human capacities and potentialities to reflect about life and its problems as they arise in the individual's relationship with his fellowmen. The significance of the Socratic, the Platonic and the Aristotelian phases of Greek tradition needs mention here. From our point of view of finding how institutionalization of ideas and ideals have taken place in the Greek tradition, the Sophists' emphatic assertion that *Arete* (virtue) can be taught (and hence also be practised) is extremely significant. *Arete* meant being good at something ; e.g. the *arete* of the shoemaker or the sailor as also the political, domestic or the military *arete*. More accurately it meant "efficiency."

The Sophists' claim that they could impart *Arete* referred particularly to making a good politician or an effective public speaker. The more conservative of the sophists included morality in their conception of political virtue though, even they wished to emphasize its practical and immediately useful nature. The Sophists of the 5th century B.C. claimed that they were *Practical* that they could teach *Arete* (in the sense of efficiency referred to earlier) in a particular task. The Sophists' theory that *Arete* could be taught and (hence that they were practical guides) especially its modifications (or philosophically speaking, the moral evolution of the significance of the concept) are better understood from their theory of *Relativism*. The relativism of the early Sophists is evident from their scepticism in regard to the possibility of absolute knowledge.

The danger of the transference of relativism to the realm of morals and ethics inherent in this sceptical theory of knowledge soon came to the surface in the philosophy of Archelans, disciple of Anaxagoras, who held that analogous to the relativity of the bodily sensations are the relativity of the ethical concepts like justice, righteousness and virtue. The relativistic or the conventional idea of morality is more fully developed by Protagoras, one of the most influential Sophists whose famous dictum was "Man is the measure of all things."

The most significant point of interest for us here is the fact that the relativism of the Sophists affected, to a considerable extent, the sanctity of law, the belief that it had a divine origin and hence it was not to be treated lightly or challenged irreverently. All this religious foundations of Law was now shaken by the teachings of the Sophists. The relativistic teaching of the Sophists both in regard to ethics and the legal institutions of which it forms the basis, was held to be wrong not merely morally but intellectually as well by Socrates. The claim of the Sophists that they were practical guides — that they could teach *Arete* — in the sense of efficiency in a particular task—was conceded by Socrates. But, since efficiency in any task requires not merely an understanding of the structure but also the "function" of it, the great task of building efficient morals in man is accomplished not merely by a positive analysis of the human personality but by taking a normative view of human life, by having a synoptic view of the end of human life—the values and ideals to be cherished and realized by man. With all the convincing arguments of Socrates against the Sophistic position of relativity of morals, it should be conceded that Socrates' victory over the Sophists had a limitation which Plato attempted (and succeeded too) to overcome.

The Sophist conception of human nature and purpose was wrong and the answer to them was psychologically well-founded. The Socratic doctrine, no doubt, gave a thorough background to the theory of a perfect moral life, but Plato went into the question of the psychology of action, which in turn would facilitate the tackling of the complicated question of moral action. The psychology of an unethical or immoral act, according to Plato was

that it revealed an internal conflict, a disharmony within the psyche of man which exhibited itself in actions characterized by an improper coordination between the purpose, one has in view and the line of action proposed for achieving that purpose. The Platonic answer is found in its rudiment in the *Gorgias* and developed fully in the *Republic*. Plato not merely continued the Socratic tradition but knocked the bottom of the Sophist case by denying the applicability of terms like "utility", "being a means for", and "being beneficial to" to an understanding of the concept of *Good*, and to an understanding of the significance of the term "*Justice*". That is, the defence of justice for its own sake, pointing to the immediacy of the happiness of the just man as against the unhappiness of an unjust man is the unique contribution of Plato.

This, he does, by arguing that everything in the universe, including the human soul has its *Arete*, the condition under which alone can its function be at its best. The latter (the function) is the *Ergon*. The *Ergon* of man may be referred to as "Government or deliberation or anything else, or described more simply and indisputably as rational living". *Arete* for the human being is the best state of the soul, given which its *Ergon* will be performed successfully. This *Arete* is justice and hence the just man lives the fullest and the best life and he is simultaneously happy and good.

Plato's conception of justice in a society is that it is a relation which holds society together—an ideal type of a relation that ought to exist in social inter-relations, between the various classes constituting society. The principle of division of labour and the more subtle but significant principle of aptitude of the classes to their own function in society is discussed, preparing the way to elucidating the same principle in regard to the individual.

The tradition of practicalizing philosophy inaugurated by the Sophists, analysed by Socrates and taken to its logical conclusions, was, continued by Aristotle to its grand finale by bringing back the ethics of social relations to the earth. The tendency of the Platonic thought was to take man away from the empirical to the transcendental plane. Though the idealizing of the concept of

virtue had necessarily to become extra-empirical, utility of ethics from the point of view of the common man whom it was to transform seemed to be slowly being lost sight of. This was, not in the sense that the necessity of transforming man was lost sight of by Plato; but rather that he was laying the responsibility specifically on the philosopher-king, the individual who has attained real wisdom, who is naturally inclined to help the transformation of society by bringing down into them true humanity. Valuable as this was, there was also a need for working up starting from the diseased man himself—and taking him step by step, preparing him in a way to be the recipient of the true philosophic wisdom in the philosopher's sense as envisaged in Plato's thought.

Virtue then can be practised and the practice of it means consistency with the human constitution. Man is a concrete entity, an unity of body and mind, and, if a life of virtue is dictated by his mind, he has to healthily overcome the resistance offered by the body in him. That is way Aristotle defines virtue as "a state of character concerned with choice, lying in a mean relative to ourselves, determined by a rational principle and in the way in which the man of practical wisdom would determine it". The continuation of the Platonic tradition by Aristotle is clearly found in the doctrine of happiness being the ultimate aim of man.

Aristotle foresaw the possibility that the potentiality in man to become absolutely good might not get actualized at all, and the realization of the possibility prevented him from simply theorizing on the great heights to which man's unique endowment could take him. So, on the one hand he emphasized that the *only* true human end was happiness attainable through virtuous living and, on the other, cautioned that man being a concrete composition of the typically human and the characteristically animal elements, he might be distracted from attaining the true human goal. It is this realization of the true human situation again that accounts for his dichotomizing virtues into the intellectual and the moral, and for devoting a greater part of his work for discussing the latter. The best state attainable within the lower plane (if we can so designate the pursuit of only the moral values) is the state of virtuous character, and this is, for most of us, the ultimate

goal attainable in life. But the pursuit of the intellectual values, the life of speculation is the most exalted human goal. Aristotle, in the concluding portions of his work writes : " We conclude then that happiness is coextensive with speculation, and that the greater a person's power of speculation, the greater will be his happiness, not as an accidental fact but in virtue of the speculation, as speculation is honourable in itself ". In keeping with the principle that different men are endowed differently, Aristotle, with caution exalts the speculative as the best ideal for man. Yet the analysis of the moral virtues and stress on practising virtue makes his philosophy a distinct contribution to the problem of institutionalizing ideas and ideals.

CHINESE TRADITIONS

The dynamic role of tradition in shaping the social institutions is clearly recognized in Chinese philosophy, especially in the Confucian system of thought. The distinctness of his philosophy lay in his relentlessly applying his mind to the forces that make and mar social unity, integration and cohesion. The concept of "Deliberate tradition" and the doctrine of "Rectification of names" contain the Confucian solution to the problem of incohesion, disunity, and disintegration facing the Chinese society of his own day. Though the solution was formulated and intended for his own society, it has universal appeal. The concept of "Deliberate tradition" combined in itself the two almost contradictory requirements for the preservation of social unity,—the two requirements stressed exclusively by the one or the other of the two views expressed later than Confucius. The first of the views was in the form of a theory known as *Mohism*. Cultivation of the ideal of human brotherhood in all the individuals in a society through the various social institution was the sure way of achieving social unity. The theory, it is evident, presupposes man's essential goodness. Since goodness is an integral element of a human being, universal brotherhood feeling in men is not impossible.

The characteristic of the Confucian thought is that it concerns itself exclusively with man, society and the problems that arise when their proper relations are disturbed. Social disintegration

is due to the "fall" from the ideal set up for society. The ideal society consists of ideal social relationships and the actuality of a disorganized society points clearly to the fact of the ideal either having been forgotten or not being followed scrupulously. Confucianism, in this sense was essentially a social philosophy, concerning itself with the requirements for a smooth working of social life and the great responsibility the individual has in making the social good a reality.

The analysis of society that Confucius makes is evident from his theory of the "Five Social Relationships." Rather than simply stating that a society which witnesses perfection in the relationship between the individuals constituting it, Confucius concretely deals with the various social relationships. According to him society is analysable into the relationships between : father and son ; elder brother and younger brother ; man and wife ; elders and youngsters ; and sovereign and the subject. Kindness ought to characterize the father and filial piety, the son ; gentility should mark the characteristic of the elder brother and humility and respect that of the younger brother ; husband's behaviour must be righteous, and the wife's obedience to her husband ; elders must always be moved by human considerations towards the younger ones and the latter should have deference to the opinions and views of the elders ; benevolence should be dominant aspect of the sovereign's personality and loyalty towards him ought to be the trait of the subject's character.

It is evident, when society experiences tension between the individuals and the institutions, it signifies that the individuals have not been fulfilling their social responsibilities and the institutions have degenerated.

At such a time, Confucius maintains, there is a need to carry out the "*Rectification of names.*" What he means is that social relations in actual day to day working of society must be made to accord with the names attached to them. The individual as a father has a definite responsibility towards his children, and as a husband towards his wife and as long as these responsibilities are not fulfilled by him there cannot be peace at home. That is, if the family as the smallest social institution is not harmonious enough to enable the individuals in it to develop a proper attitude

towards the other individuals in society, the various social relationships become mere names. By carrying out the rectification of names, the duties and responsibilities of the individuals are revived and society regains its structure.

Against the Mohist theory, his criticism was that it was too optimistic to be acceptable. Not that he did not want to be optimistic; in fact, he was quite optimistic about regaining social cohesion, but that did not detract him from taking a careful look at human nature. Though he accepted the Mohist theory that man is by nature social and good, he did not agree with their view that this element could be relied upon completely to promote social stability and coherence. He would only agree that man is potentially good. The Realist theory which was opposed in every respect to the underlying analysis of human nature of the Mohists was not acceptable to him either. Accordingly, the solution he offered was a mixture of the Mohist as well as the Realist theory. Confucius did not accept *in toto* the ancient tradition as it was handed over to him. By emphasizing the importance of reviving tradition, by reiterating the necessity to consciously adopt the traditional patterns of value-configurations, Confucius is, in effect pleading for a dynamic approach to tradition. By appealing to people to reflect about and not simply bow down to tradition he indicates that by a rational analysis of tradition, people can be made to contribute to the Social Good.

The Hindu approach to tradition reveals another type of analysis of the entire problem of institutionalizing ideals, preserving what is good (in tradition) for society and looking forward to the future development of society without being chained by tradition. If the Confucian approach to the problem commenced from an analysis of society, the Hindu approach started from the individual, the centre of the institutions, the instrument of bringing traditions through his social institutions to influence his life and preserve social unity.

HINDU TRADITION

The Hindu philosopher commenced their philosophy of society with an analysis of the individual's value-configurations

and social motivations which are the results of the value-aspirations of the individuals working out the basic requirements for the moral progress of the individuals. The moment we refer to the moral progress of the individuals, the conclusion that the Hindus were concentrating only on the individuals and not on society as a whole is hastily drawn and this has been the source of all misunderstandings and misinterpretations ranging from the mild view that society did not receive its due in the hands of the Hindu ethicists to the extreme view that the Hindus had no philosophy of society at all, that by constantly dwelling on the individual's values, moral aspirations and the ultimate goal to be aimed at, striven towards and achieved, the interests of society as a whole were ignored to the point of making the individuals becoming more and more ego-centric and socially unconcerned. But it should be appreciated that the Hindus showed a remarkable insight into the fact that the individual is an organic unit of society and, as such, he can ill-afford to imagine that without concern for the 'others' he alone can progress. The reciprocal relationship between the individual and society, the situation of mutual involvement between the members of a society was fully understood, and this becomes apparent from the Hindu theory that moral progress entails the individual fighting against his ego at every stage of the ethical goal he is to pursue.

The distinct human endowment is morality and the Hindu term for it is dharma. As morality is not merely a matter of individual observance of pure conduct but is a social concept comprehending the various types of relationships into which men enter, the term dharma denotes, in an unique way, the individual values and social ideals that the Hindu social philosophers have prescribed. As such the theory of tradition may be exemplified from the Hindu point of view by an analysis of the proteon concept of dharma in some of its aspects.

An illustration of our theory of Tradition from the Hindu standpoint requires that we invite attention to the ethico-social nature of dharma. Dharma as morality does not preclude sociality since a Robinson Crusoe on the Island of Fernando does not have any morals to follow. If, therefore, dharma derives its significance from its social nature, it follows, the social institutions that are man's "creations," their functioning and their being handed over

from generation to generation are all permeated by dharma and are hence explicable in terms of dharma. Once we accept the fact that dharma is an ethico-social concept, the conclusion that a knowledge of what dharma is, is derivable from society. Since the social institutions are ultimately based on moral and ethical considerations, it follows further that dharma is not wholly a product of society, i.e. it is not a result of any convention.

The upshot of the argument is that the individual derives his ideas on virtue and morality from society and its institutions, which, in their turn are embodiments of the ethico-social ideals prescribed by the Hindu philosophers. As society changes, certain modifications in the ethical codes also become inevitable, and the Hindu philosopher's acceptance of the dynamic nature of dharma becomes evident from the "human element" in the handing over of the ethical ideas from generation to generation.

The concept of dharma is inclusive of all the principles of virtuous conduct—goodness, truth, morality etc. Thirteen of its phases are implied in the *Mahābhārata* which sums up that nothing that is against the welfare of the people at large can be described as dharma.

That institutionalization of the concept of dharma itself, has been one of the most important "sources of dharma" is of special interest here since it points to the fundamental truth that tradition is not considered in Hindu theory as something rigid, something which has to be blindly followed. The role that the *smritis* and the *nibandas* have played in this regard illustrates this significant point.

The *smritis*, based on the *Vedas* consist admittedly of human compositions the objects of which are to regulate personal and social life and to bring into existence institutions embodying the principles of *Vedas*. *Smṛti* literally means "recollections." It is an elastic term inclusive of a variety of works on religious duty and philosophy. The *smritis* apply the eternal truths of the *Veda* to changing conditions of time and clime and thereby preserve the continuity of the eternal values of the Hindu sages and seers. The *smritis* embody the necessary ethical codes for enabling individuals to lead a well-regulated ethico-spiritual life. They reflect the essential nature of the Hindu culture.

The *smṛtis* are named after the law-givers. Three of them are important for the Hindu ethical philosophy, the *smṛtis* of Manu, Yājñavalkya and Parāśara. The *smṛtis* explain to the individual and justify the rationale behind the Vedic injunctions and prohibitions. The *smṛtis* reflect the rich, well-balanced, life-affirming and society-building instincts of the Hindus. The Community-sense and the love of the family as also the awareness, on the part of the Hindu social philosophers, of the necessity of regulating the relation between the sexes are all evident from the *smṛtis*. The *Vyavahārakhaṇḍa* of the *Yājñavalkyasmṛti* discusses the nature of legal rights, the principle of adoption, the forms of marriage, etc., with great awareness and sense of social justice. The Hindu law is an elaboration of the commentary on the *Vyavahārakhaṇḍa* by Mitākṣara.

The *smṛtis* deal with the complete life of man, treating the discipline the individual has to observe in his personal life, as also those which should control and determine his relationship with the others in society. The significance of dharma—in all its application—is understandable from a study of the *smṛtis* since they expound the different modes of dharma in the practical life of man. The practical applicability of the principle of dharma, indicating the institutionalization possibility is evident from the treatment of dharma as an infallible guide in the every-day life of man. The underlying implications—though subtle—indicate the values man has to cherish, work for and embody in his life, not only for his own development and advancement, but also for the guidance of those who are to practise the virtues.

The *smṛtis* include the ceremonial observances or *acāra*, law or *vyavahāra*, expiation or *prāyaścitta* and so many other topics arising in the different situations in man's life. The chapters on *acāra* are primarily devoted to outline the codes of conduct. The social institutions of marriage and family are dealt with, and from these the dharma or duty of the householder to the others as also the duties of man and wife towards each other are easily discernible. The chapters on *vyavahāra* furnish us with the laws regarding possession and inheritance of property; these help us to understand the underlying assumptions of the functions of the institution of property.

It is evident then, that "tradition" has influenced the social institutions and the key-factor in this has been the concept of morality in the dynamic sense outlined above, that continuity of institutionalization of ideas and ideals has been successfully achieved through tradition. But, as we have stressed, tradition does not deter all progress in the form of an evolution of moral ideals, does not put a stop to changes in the right direction desired by people when corruption of the institutions does unfortunately take place. This important aspect of tradition can, from the Hindu standpoint, be illustrated from the dynamic nature of the concept of dharma, but the specific role played by the *Nibandhas* points to the dynamic role Hindu society has played to "purify" the "codes" whenever necessary.

In the historical development of the Hindu moral ideal, the *Nibandhas* have played an important role in fixing the moral ideal of the age. The *Nibandha*-writers were from the society experiencing corruption of ideals and hence knew the changing views of the people. They gradually modified and extended the moral laws and brought them in line with the enlightened social conscience of the age. The writers of the digests can be described (to borrow a phrase from Arnold Toynbee) as the creative minority of the age, who prohibit certain practices, though they were permitted in earlier times. These digest-writers understood the people's customs, needs and sentiments and managed to get sanction for them. The changed practices of the moral codes became laws.

The digests have shown a living appreciation of the needs of the age, and have not merely mechanically adhered to scripture in the determination of the moral ideal. The *Nibandhas* have codified the existing laws based on the *smṛtis*. These have cropped up several times in the Hindu society, consolidating from time to time the ethical precepts. It has to be emphasized that the writers of these digests have been constructive law-makers and not blind codifiers. They have changed many laws and introduced new ones in response to the social conscience and the needs of the differing ages. Dr. P. V. Kane has, in his six volumes gathered with unparalleled diligence, cases of the changing moral ideal through the ages. He has shown clearly that not everything in Hindu social life is fixed for ever by the sacred texts and that

changes have been effected in the social structure and hence also that changes may be effected in the existing social institutions. He has also made it evident that the social practices and institutions handed down to us are not all divinely ordained, and also that all change is not irreligious or a perversion. He has listed in his *History of the Dharma-sāstras* more than five thousand writers, who have composed works, commentaries and digests on the *Dharma-sāstras*. He has thus shown that the Hindu mind has not been unalive to the changes necessary in the moral ideals.

Dharma cannot be the same for all or the same for one man all the time. It is determined by the total situation which is undetermined. It is indefinite and indeterminate. It is certainly not a static compound of injunctions, and prohibitions stated for all times, for all defined and undefined eventualities. It is not a mere dictate from an external moral authority. Since it has relevance to the reflecting human being, there cannot but be changes effected by him, but these changes are not such as to obliterate all the earlier conceptions. The mark of true growth is that it preserves unity through change, and dharma, as the principle of unity of the individual human personality as also the progress of society through the preservation of its unity, caters to the growth of the individual as well as society. So Dharma undergoes change in response to the needs of the times and the social conscience of the age. Moreover, man as a social being is influenced not merely by the environment in which he is born and bred but also by the changes in time and corruption of men. The Hindu philosophers, recognizing the importance of the principle of change, accorded a significant place to the change in moral ideals.

The *Yugadharma* concept of the Hindu philosophers becomes extremely significant in this context. The Hindu philosophers have divided human existence as falling into four periods. Dharma is not the same in all the four ages. Each age has its own specific dharma. There are notable variations and varied distribution of emphasis about the virtues enjoined on man in the four ages. That is why it is declared by Parāśara that in the four ages of *Kṛta*, *Trēta*, *Dvāpara* and *Kali*, the ordinances of Manu, Gautama, Sankhalikhita, and Parāśara respectively are of the highest authority. The moral ideal is at its lowest ebb in the

fourth and it grows in the ascending order. Our present age is identified with the fourth period called *Kali Yuga*. It is described as the iron age of sin and vice.

The relativistic aspect of dharma does not dissolve the absoluteness of it since (i) relativism here does not mean "entirely conditioned by circumstances external to the agent" and (ii) absoluteness does not indicate a never-changing, rigid code of conduct irrespective of its inherent usefulness to the moral agent and the society around.

In conclusion, therefore, we might suggest that the dynamic nature of tradition outlined earlier comes to the fore, from the Hindu standpoint, when the protean concept of dharma with all its social implications are thought over. The synthesis that has been effected between accepting *in toto* all that has been taught as integral to morality in Hinduism and attempting to sieve and weed out the accessories and insignificant externals when ideals are institutionalized in the dynamic concept of dharma, relative as well as absolute, points clearly to our stand that tradition, by not allowing over-night changes in the social institutions helps in the preservation of all the worthwhile ideas that have been handed over from generation to generation, while at the same time carefully allowing the transformation of the existing social institutions in the desirable direction—the term "desirable" connoting the conditions conducive to the Social Good.

Dr. M. S. Gopalakrishnan: Dr. Gopalan's analysis of tradition as a concept provokes us to think over this theme from various spheres of human existence. Society at any given period of time has a way of life and the individuals constituting it are expected to adhere to the norms which the society has as its binding force. Culture, of which tradition is one of the elements, is being acquired by every individual during his life within a society. As culture is not biologically inherited but only socially acquired, traditions too are only our social acquirements. Dr. Gopalan has analysed the value attached to tradition from three different classical cultures, viz. the Greek, the Chinese and the Hindu. His philosophical analysis of the cultures indicates how traditions were expected to be followed and how the interactions between the society, the individual and tradition were

highly significant. It appears that the mechanism of tradition is a necessity to control the society whenever it is threatened with internal fission, to control the individual whenever he deviates from social sanctions or norms.

Dr. Gopalan's thesis does not mention whether traditions are to be preserved in a rapidly changing world. Every society has within it certain traditions which have lost meanings. Still should we cling to these traditions knowing fully well that these serve no purpose? In the fields of medicine and technology, where great advances have been made and the application of these have benefitted mankind, it is essential that great adjustments should be made in the socio-cultural life. Whether 'Classical' education, not denying its greatness and value, can alone be the value setting instrument or 'scientific education', is also very vital for a rational understanding of life and its purpose.

I do not think one can stick to traditions except at the risk of being stagnant when the very nature of a culture depends on many processes of integration and change. The imperceptible disappearance of traditions though present in any given society, we shudder to accept it, and try every possible way of reviving it either unconsciously or with a sense of reverence for the past. I agree with Dr. Gopalan that at a given point of time in the history of any society or culture, the grip of tradition is undoubtedly true. But one cannot ignore the fact that older traditions (classical) are giving place to newer traditions (scientific). Ironically the same tradition that nearly disappeared with regard to any element of culture within a society a few decades ago is helping in the revival, vastly enhancing a crop of new elements with itself as the crust.

Thiru A. Sundaramurthy: Dr. Gopalan has told us how the three aspects of life as seen in the individual, the Institution and Tradition influence one another and form the three basic concepts for an understanding of a social analysis of Tradition. The part which each has played in human history and its significance have changed from time to time on account of upheavals in all the strata of society. The individual cannot live in absolute isolation; social relationships are inevitable. Man is a social animal. He has been a limb of society and its institutions from

very early times. His gregariousness had been neither mechanical nor driven by instinct, but purposive and based on the demands of the law of necessity. Necessity impelled him to hunt jointly for food and to live jointly in groups for self protection. As society developed, the mental horizon of the individual also widened. As a result, his life grew more and more complex, and he became more and more dependant on society and its institution. His education and culture won him easy food and a happy home. His primitive instincts of self-protection, emulation and competition developed into rational pursuits of leadership, leisure and satisfaction. From the guidance of mere instincts he learnt from the hard facts of experience to reason and to act on individual initiative.

An individual, as a member of an institution finds newer and newer truths. He contributes something of what he had acquired, to the Bank, that is, the institution to which other individuals also contribute and also draw from. An interaction among the individual members of a society brings forth a clash of ideas and ideals resulting not only in a fusion but also in the formation of a sediment as it were that deposits at the bottom. This sediment I call tradition.

These traditions are opinions, beliefs, customs and manners handed down by word of mouth or by example. It includes oral transmission of knowledge through successive generations. While accepting a tradition, be it from an individual or an institution, one does not lose a part of his free will or self ; on the other hand he stands to gain. Similarly, while receiving the accumulated ideas and ideals and crystallizing them, a society does not subordinate its freedom to the individual. To stretch the simile of the Bank and its clientele, the bank is not subordinate to any of its constituents, nor are the constituents subordinate to the Bank. Both gain materially.

The continuity of traditions has had a salutary effect on the growth of culture and civilisation. The wisdom of the past is harnessed to the present and maintains a continuity in the cultural aspiration of man. While assessing comparative values of tradition and institutional influence I do not agree with the view that the social institutions rather than the traditions are the

influencing factors on the individual and his way of life. I think the process is the reverse; traditions influence more than society for when institutions have collapsed owing to internal and external causes traditions continue to exert their influence. Objectively studied in a back ground of historical events it could be found that traditions continuously influence the lives of individuals; when civilization and culture grow and traditions accumulate, then the healthy growth of institutions is stimulated. We must also remember that sometimes the impact of tradition is not easily perceived. But I am afraid I am here stepping on the toes of history, and hence, with your kind permission, I conclude.

Dr. Kunjunni Raja: The importance attached to tradition in Indian culture is so great that all our religious and social reformers had to advocate their views on various problems, not as their own considered opinions, but as the essence of what had been given by our ancient authoritative texts. The texts, like the *Gita*, are explained as containing the views they want to advocate. Any revolutionary idea would be welcome to the people if it is given in the form of the essential teaching of the traditional authoritative texts. Thus though the faith of the people in tradition has been great, it has not stood in the way of progress. The tolerant multi-faceted approach to problems which is an essential feature of Indian tradition has made this kind of selective approach to the authorities, leaving complete freedom to the people, even while strictly following tradition.

Thiru T. K. Venkataraman: I am calling attention to a few aspects of the impact of new influences on a traditional society which do not always show the same pattern. A case in point is the influence of the Renaissance in Europe. The effect of Greek philosophy, particularly the Socratic doctrine that nothing should be accepted on trust and everything should be exposed to the full light of human reason led to a grave unsettling of moral values in Italy. Writers of romances tended to follow Boccaccio in painting the unseemly features of adultery as natural. Machiavelli denied the place of morality in the policy of the state. The Visconti of Milan indulged in fiendish cruelty and unscrupulous crafts as a routine part of their administration. The Borgias used poison to remove enemies whom they feared or friends who had grown

over-powerful. The failure of Savonarola's attempt to reform religious abuses is characteristic. On the other hand, in countries like the Netherlands and Germany, the Renaissance spirit of enquiry drove scholars into exploring the basis of Christianity and striving for moral and religious reform. Reuchlin with his sound knowledge of Hebrew carried on research on the Old Testament, while Erasmus, a profound scholar in Greek, studied the New Testament. Luther followed them in his strong criticism of moral and religious abuses. Calvin tried to base society on a framework of a Puritan outlook based on the guidance of the saintly "Elect."

I think that the stress on the value of Tradition found in the paper putforward for discussion is correct. It is untenable to hold that a new society emerges, Phoenix-like, out of the ashes of a dead past. We find an odd mixture of old and new in the sophisticated modern societies. An African of Congo clothed in evening dress and steeped in Christianity still believes in the 'Voodoo' and may share a secret cannibal feast after ritual murder. The wealthy Sheikh of Kuwait, driving in his luxurious cadillac to a posh Westernised night-club, still keeps his women under a veil secluded in his harem. Indonesia is another instance. Here is a population exposed to the impact of a double wave of foreign influence—Muslim and Dutch. The population is overwhelmingly Muslim and to a large extent Europeanised. Yet, the staging of the "wayong" (puppet-show of scenes from the *Ramayana*) attracts enthusiastic crowds. Observers remark that the life in Japan is the most Westernised in the whole of Asia, but could not have failed to notice the instinctive reverence for the Mikado as the "son of Heaven," and the beautiful ceremony of tea-drinking, though the old Samurai spirit which led to "Harakiri" has declined and the "geishas" system has been transformed.

How far the tight hold of the Mortmain (deadhand) of a remote past stifles progress in a modern society is difficult to say. But, it is safe to say that the human spirit is temperamentally averse to eternal bondage and the beautiful words of Kalidasa cautioning against the belief that "*Navam iti avadyam*" holds true for all ages. In general, society seeks an adjustment between blind stagnation and revolutionary progress and it is this instinct

which had guided human civilisation in its march towards ordered progress.

Thirumathi V. Balambal: As I am a student of History I would like to look at this subject of the seminar from the point of view of History. Has History any relation with Tradition; if it has, is it possible to attempt a sociological analysis of it? My answer to this question is this. There is an intimate connection between History and Tradition understood in their largest and comprehensive senses. True history has been held more as a history of the march of mankind from the dawn of civilization than as mere chronicle or diary of political events. It reveals to us the life that the people led, their aspirations and achievements, the many problems that they met with in their relationship with one another, and the means they devised to solve them with their attendant success or failure in such attempts. In this sense we may look upon History as the largest tradition of Humanity and an analysis of it would be a systematic account of man in himself and in society from various angles, political, social, economic, religious, in short all that can come under the broad concept of culture. The story of man from the earliest times to the modern times in different climes becomes on this view a vast panorama of countless vistas of human endeavours and their motives. The historian therefore can reasonably be looked upon as a connisseur of tradition and its social analysis. He has to handle vast material in the course of his study of legends, folklore, chronicles, literature Inscriptions, mythology, Arts, Archaeology etc., probe into the workings of the minds of people that gave expressions to them. Take for example the Purāṇas. They embody various traditions or a subject like the Aryaniṣṭā of South India embodied in the various legends connected with Agastya. The stories handed down from generation to generation in a community in the cultural context of their life reveal many interesting sociological facts. The Kanikkas of Kerala have for example such a wealth of tradition which has been handed down from generation to generation and these are embodied in their songs.

Tradition is subject to change even though it implies certain continuity. This change can be easily spotted in the traditions of the early Vedic age and the pattern of culture expressed in the Upaniṣads. By analysing these changes, we can try to identify

peoples and cultures. The unwritten code of making stone sculptures, even within the strict framework of *silpa śastras*, vary from period to period. The paintings of different periods also show a definite change. Even in the realm of constructing temples, there seems to be changes which are easily noticeable. The earlier tradition of excavation of rock-cut temples gradually gave place to simple structural temples in the days of the Pallavas. The early Pāṇḍyas, following the tradition of their northern neighbours introduced rock-cut temples and structural appendages in succession. The traditions of building temples on a simpler scale gave way to the massive structures providing additional appendages in the days of the Chola and Pāṇḍya rulers.

Thus "Tradition is the basis of all human achievements. We can progress, create only on the basis of tradition, with elements given to us by tradition" (Alain Danielou). Dr. Gopalan has, I think, only selectively illustrated his analysis with reference to Greece, China and Hindu India. Such analyses is possible for all the countries of the world and a comparative study of them could enable us to evovle a scientific formulation of traditions and their analysis.

Dr. Gopalan: I would like to make a few observations on Dr. Gopalakrishnan's comments on my talk. Though by and large he has stated the point of view I have taken, correctly in regard to some important aspects of the subject, I feel a clear reiteration of my view-point is necessary.

I would like to emphasize that I did not ever suggest that traditions were in ancient cultures expected to be followed so rigidly that "being traditional" was considered the mechanism of social control. My analysis of this aspect of tradition was aimed primarily at accounting for the hold tradition seems to have over the individual in a society. An insight into tradition as a social phenomenon, I hold, points to the undeniable fact that it has so much of influence over the individual, that more often than not, the individual's philosophy and style of life seems to be determined completely by it. Rather than suggesting (as is commonly done) that the way to individual development lies in his breaking himself away from tradition, freeing himself from the clutches of the past, having to do nothing with the distilled ideas of the preceding

generation, I tried to examine, how, *as a dynamic entity in the social process* man, in fact, refuses to succumb to tradition by applying his reason to altering the inter-personal relations involved in the process of handing over / taking over tradition.

In regard to the second point raised, viz., whether traditions are to be preserved in a rapidly changing world, it is no doubt true that I have not spelt out in my study that clinging on to age-old traditions in a rapidly changing world is undesirable. But this was not because I hold that sticking on to old and out-moded traditions is beneficial but because in the *context* of my analysis it has been indicated clearly that as long as the dynamism of the individual is brought to bear on his "transactions" with society, the individual, by rational analysis, does not accept everything handed over to him. By a process of sifting, the 'good' points in tradition are accepted and the 'bad' ones eschewed. My reference to the role of tradition in science should have indicated that not all ideas of the past need be rejected in the name of being progressive.

Winding up the seminar, Dr. Sanjivi said: We have heard an enlightening talk from Dr. Gopalan followed by the views of other participants. Dr. Gopalan has illustrated his observations with reference to Greek, Chinese and Hindu traditions. However, I have to remark that when he spoke of Hindu traditions he has omitted to refer to the traditions of the Tamils. If he thinks that traditions of Tamils do not come within the purview of Hindu traditions, I would say that it is desirable to make a separate study of it. I thank you for having attended the seminar and made it a success.

HINDUISM AND INTER-FAITH DIALOGUE

Dr. P. NAGARAJA RAO

(*Tagore Professor of Humanities University of Madras*)

"Make no mistake. Without Hinduism India has no future. Hinduism is the soil into which India's roots are struck, and torn out of that she will inevitably wither, as a tree torn out of its place."

—Annie Besant: *Hindu Ideals* 1904)*

*Among the religions of the world the oldest is Hinduism. The real name of the religion is not Hinduism. When the Persians invaded India they gave the name *Sindu* to that region of land watered by the river Indus. The corrupt form of the word *Sindu* became *Hindu*. We have retained this gift the Persians gave us through the ages. Roughly speaking four fifths of India accepts Hinduism. The traditional name for Hinduism is *Sanātana dharma* or *Vaidika Dharma*:

To the Hindu, religion is inbuilt in his frame. It is not an adventitious product or an embellishment added on to his life. Life is religion. Religion and life are co-extensive. The Hindu does not look upon human life as a common product of evolution shocked and shaped by circumstances and destined to extinction at death. He believes that the human being is not merely a physical body but a vital life force, and not a computing thinking machine, a stimulus-response-governed biological organism. Man is not sense organs plus a mind but it is that which works them. He is a divine spiritual being who is immortal in spirit. He is made in the image of God. He is not destined merely to exist like other animals but is to live a life with a goal in terms of whose realisation he values life. Man has a value sense besides rational reflection, freedom of action, imagination to look before and after and pine for what is not, capacity to clothe his dreams with reality,

* Lecture delivered under the auspices of the Institute of Traditional Cultures on 27th October, 1971.

self consciousness, memory etc. Besides all these he seeks to be human. To be human is to love and ring in peace and harmony in his community life.

Man with his powerful instrument science, has conquered Nature, delved into her secrets, and overcome her resistance. He has made science yield to his myriad comforts lengthened the span of his life and erected the paradise of gadgets, inspired by his astounding scientific technology. He has spanned distance and made the world a close unit. He has stepped into the moon.

This is the first round in man's life's battle and mission. It is not enough if he has overcome and mastered the forces of Nature. There is another Nature that is his own, human nature which is unregenerate, full of stress and strain. He is not able to do the good, he knows, the good he sees nor the evil he wants to avoid. Man is at war with himself. He has cussedness. He cannot bear other's prosperity. In his pride and arrogance he sees his joy in hurting and harming others. He imagines that his happiness is only compatible with others' miseries. He enjoys inequality and seeks to justify it by his cunning. Man seeks liberty for himself and denies it to others. The picture of man today is like a truncated structure lopsided in its dimensions loosely held together.

This major defect is the need for integration and pulling together the different warring elements in man. Hinduism as a religion seeks to effect integration in man by proclaiming a view of life and fashioning out a technique of living. Hinduism is not only a thing of reality but a way of life to enable man to live a full life socially useful, aesthetically beautiful, logically reasonable in harmony with others.

(A) *Theory of Reality.*

The fundamental doctrines of Hinduism are the belief in the unity of Existence and its eternality. The three categories comprising Reality are God, souls and the Universe. God represents the supreme Reality. Except for the Advaita of Sankara, the Supreme Reality is a resplendent form of infinite auspicious attributes and embodies transcendent loveliness. The Lord brings the souls into existence in human life in order to

enable them to bring to fruition their divine potentiality by leading a life of ceremonial purity, ethical excellence and worshipful devotion to the Lord. Each individual finds one life too short for working out its liberation. Hence Hinduism affirms the doctrine of Rebirth to afford adequate opportunity for souls to work out their destiny. The circumstances, the mad and monstrous contrasts, the appalling inequality of all kinds and degrees are accounted for by man's *Karma*. Man is not governed by an unknown fate, an inscrutable destiny, or blind chance. He is the architect of his fortune and misfortune. He reaps what he sows. Our destiny is in us and not in our stars. The Lord allots each individual an existence in earthly life with varying circumstances in strict accordance with his *Karma*. The Lord is not responsible for the existence of the inequalities of life. Man is the master of his fate and the captain of the ship. Man cannot shrug his shoulder and shift the responsibility to Adam or the serpent or to the eating of the apple. Man has freedom. Freedom of will is a fundamental postulate of morality. If we do not affirm this praise and condemnation of human acts have no meaning. The universe in which we live is not the product of the fortuitous concourse of atoms running to unknown or unknowable purpose. The universe is so constructed as to work out the moral law. It is law-abiding in the sense that it punishes those that transgress the moral law. The universe is neither immoral nor *a-moral* but is moral to the core. No act of ours is unimportant as not to have results, and no act is private as not to work out its effects. The Law of Karma is the foundation of morality. It is self-determinism which is another name for freedom. It affirms man's moral responsibility and through it his dignity and unique nature of man and his centrality.

By affirming man's freedom of will, his moral responsibility and his power to overcome the mean motives, the humiliating weaknesses in his life, Hinduism has every right to describe its ideal as *Spiritual Humanism*. It lays stress on basic Humanism and not the accidental factors of Humanism. It seeks to do man something in himself and is not merely content to provide him with external goods. Hinduism does justice to the nature of man in affirming that he is far more than a complex animal, with a limited physical size and strength moved by animal appetites and

passions created from lust. He is eternal spirit. Death cannot cease his existence. He declares 'Death thou art dead.'

Man has a spiritual dimension in addition to his social and moral aspects. He is not a more thinking animal who is doing sums and solves problems in Euclid. He is a chooser between alternate ways of living. If he ceases to choose, he ceases to be human and lapses to the level of stocks, stones. To be fully human one has to be religious in the full sense of the term. Religion is entailed in the fact of our being human. He does not merely rest by observing and enjoying life. He has preferences and seeks to choose the Right thing and abjure the evil. He has to do this preference activity with his moral sense and not by rational calculation by steeling our resolve and devotion to God. It is the experience of God's Grace which we achieve through devotion that enables us to avoid ambivalence, hesitancy, lust, hypocrisy etc. It is the absence of elevation and the experience of God's Grace that has alienated man not only from his authentic being but also from his fellow men. Science and technology serves man's physical needs but does little to help himself spiritually. Hinduism seeks to do it effectively. It gives guidelines and a code of conduct graded not only to men of all ages, but of all temperaments and eligibility. It is thus comprehensive in its scope, catholic in its outlook and concrete in its suggestions to work out the behests given.

Hinduism has exhibited a basic tolerance in its approach to the concept of Reality. It has held that *Reality* cannot be exhaustively defined in terms of human reason and in words. It can only be experienced. The one Real has been differently described by many schools. This difference in their descriptions arises out of the differences in the temperament of men and differences in their tastes (*rucinam vaicitryat*). But all the paths lead to Rome. They are all alternative approaches to reality. Supreme Reality has not exhausted itself to the exclusion of all else in one unipersonal manifestation. The Lord of the Gita states: "In whatever manner men approach me, I receive them in the same way. The paths men take from every side are mine (IV-11). He adds; "any devotee who seeketh to worship with faith any aspect, I make the faith of that man unswerving (VII-21). The Lord can be worshipped in any way that suits us. All are not

pressed in any one religious Procrustean bed. Each is allowed to grow to his best according to his own *swadharma*. The Hindu religious scripture, in its plenty, has enough for all types, the contemplatives, the activists, the emotional and the intellectuals. The intellectuals can follow the Jñāna Yoga, the emotional the Bhakti yoga, the activist the Karma yoga, and the contemplative the Rāja yoga. There is enough room and freedom for all to grow to their best and seek God. We are asked to worship God for its own sake and not claim any *quid pro quo* for the performance of duties. We are asked to turn our hands to work and our hearts to God. We are asked to live Godcentred lives, and not lapse into inaction and do-nothingism. There is no freedom from action, for there is freedom only in action. The God of Hinduism is responsive to human needs, sensitive to the wishes of the devotees and akin to his spirit. He is all love for man. There is none who loves man as much as God does. He is the friend and saviour. He has described in the scriptures the way to reach Him. Hinduism's popular mode of God-relaisation is devotion (bhakti). Devotion is the complete, unconditional, absolute love of all as the supreme object of adoration and love. Love being an universal emotion, it is easy for many to practise it. It is easy to transfer human love in the wake of growing realisation of its limitations and frustrations to the Lord. You are asked not to starve out your instincts, emotions and repress them. You are asked to sublimate them and direct them towards God. Mostly Hindu thought concentrates on a personal God who is the supreme Reality.

The Hindu God has many names. This does not mean that it is wild Naturalism nor is it crude polytheism. It is their tolerant attitude that is responsible for many forms. The God of Hinduism by His Grace does not wipe out the sins of men, which accrue to them through their sinful acts, but helps them to turn a new life and then grants them liberation. He combines justice and love in Him to save men. The purpose of creation is to enable individuals to work out their respective destinies. Life on earth i.e., *Samsara* is a succession of spiritual opportunities for the growth of the soul.

Life on earth for the ordinary human being is a process of growth. The human being in his life seeks to satisfy a number

of desires. Man is essentially a cluster of aspirations. These fundamental aspirations are classified under four heads: (1) Possessions (artha), Passions (Kāma), righteousness (dharma) and liberation (mōksa). This is a comprehensive classification. The entire ethical literature and the treatises on social philosophies i.e., the laws of Manu, Yājñavalkya, Parāśara, the Epics, Mahābhārata and Rāmāyaṇa, the Dharma sūtras of Gautama, Vaiśiṣṭa, Āpastambha and the Dharma Sāstras, all prescribe the right way for man to live on earth in his search and attempt to realise the best spiritual potentiality in him, called *mōksa*. This he can do only by not contravening the behests and rules of Dharma in his enjoyment of material possessions or in his indulgence of passions. He should not warp his life's growth by denying himself the gifts nature has given him, nor should he erect his love for possessions and passions as ends in themselves, but must know that they are means values and must be regulated by *Dharma* and oriented to *mōksa*. The Lord says in the *Gita* "He is the desire in men which do not contravene Dharma" (VII-11). Dharma regulated, moksa oriented, pursuit of material ends and biological passions is the code of conduct prescribed by the Hindus.

Dharma is the golden word of the Hindus and within its confines are contained the wisdom of the sages, and seers of India through the ages. It is not an immutable code set down once for all to meet all defined and undefined eventualities of life. It is elastic and the formulators of the behests of Dharma knew well that Nature had gone into the endless diversity. So they have envisaged a change in the emphasis of Dharma. They have graded it and explained its different phases. There has been an evolution of the moral-ideal of the Hindus through the ages. The Dharma of individuals differ. We have in Hindu social philosophy the classification of Dharma based on several criteria. Dharma is distinguished according to time scale. The dharma that was prevalent in the *Golden* age (*krita yuga*) is not the same as in (*Trēta yuga*) silver age. It declined a little in the copper age (*dvāpara yuga*). In our age Kali yuga, the decline is marked. Dharma is classified according to the *worth* and work of an individual (*guṇa* and *karma*) as *Gita* puts it (IV-13). The fourfold caste classification of dharma, is determined not only by birth but also by the worth of the individual. The classification

takes into full account the differences in the temperaments of men and women. The qualities of the four types is described in the *Gita* (XVIII. 42, 43, 44). There is no higher or lower here. Each type by practising its virtues attains liberation.

Dharma also is classified according to the different stages in the life of individuals. There are *four* stages envisaged. One has to live a life of austerities under the guidance of guru and equip himself with knowledge and discipline for living a full life. This is the stage of preparation, called *Brahmacharya*. Psychologically viewed, this is a very important stage. Physical life is the gift of Nature and beautiful living is the art of wisdom. One has to educate himself as to the way in which he should live, learn his responsibilities and the know-how technique of life. If he does not make a full use of his early years of his life, one will have much to regret.

The second stage is the stage of the householders. Man feels psychologically incomplete without the company of women. He seeks sex in the framework of dharma and that is marriage. It is a sacred institution, glorified in the ethical literature of the Hindu as the most useful stage in one's life. Man is forbidden to indulge in sex-relations, in the Pre-marital stage nor is he to have any extra-marital affairs. Chastity is glorified as the greatest moral virtue. The ideal wife is not a mere object of enjoyment—a bed-sharer. She is a companion in the pursuit of good life for man (*sahadharmaśārīri*). She is a thought communicator, an adviser to man. She tames the brute in man and civilizes him. In the words of Wordsworth she is nobly planned, to command, to comfort and to warn man, to walk the right path. Women have been given the pride of place by Hindu Ethics. Her role as mother is deified to great proportions. The purpose of marriage is to rear up a strong healthy progeny and not for unrestricted sexual indulgence for sheer physical pleasure. Marriage is a sacrament. The house-holder acquires eligibility for the performance of his rites only in company and by the assistance of his wife. The house-holder is a prop and help to the *brahmacharins* and the *sanyāsins*. He is expected to perform a five-fold sacrifice. They are: he has to study the spiritual scripture (*adhyāpanam*). That is called *Brahma yagña*. He has to offer his homage in the form of *tarpaṇa* i.e., celebrate the

annual and other ceremonies for his departed ancestors. This is called *Pitr yagna*. He has to offer sacrifices to the several presiding deities of Nature in token of his gratitude for their help. This takes on the form of *Homa*. This is called *Daiva yagña*. He has to offer food to the spirits and animals around him. This is called *bhūta yagña*. The fifth is the sacrifice he is enjoined to perform to his fellow humans. He should play the host and accord hospitality to fellow men. This is described as *Nara Yagña*. This duty high-lights the social concern of the Hindu for his fellow beings (See Manu III-70).

Hindu ethics envisages a three-fold debt that man is heir to, in order to justify his existence. He has to read the religious scripture and discharge by this, his debt to the sages (*Rsis*) and by begetting children he discharges his debt to the ancestors (*pitrs*) and his debt to deities is discharged by sacrificial offerings.

Next to the house-holder's stage is the stage of the *anchorite*. In this stage of life man retires from all his secular activities and devotes himself to the worship of the Lord and spends his time in the company of his aged wife. It is called the *Vanaprasthaśrama*. This is the stage for the timely realisation of the completion of one's ambitions and secular work. It is the stage of peaceful existence not vexing the soul with worldly pursuits.

The fourth and the last stage is *Sanyāsa*. It is not for all. There are some who on account of the ripe experience and reflective wisdom arising from their prior lives feel like donning the yellow robe. The Sanyasins live exclusively for the spiritual welfare of others. They exclusively devote themselves to the pursuit and propagation of the spiritual ideal. Hence they are to be taken care of by the house-holders. The Sanyāsin by his precept and example exemplifies the life of ideal religious man. They are not idlers who are determined to live on others as sychophants. They own nothing and move on as pilgrims calling mankind to foreswear their foolish ways of life and to return to spiritual sanity. By their holy presence they shed spiritual light among men who live in darkness. These four stages mark the spiritual development of man.

Hinduism like all religions, views that the manifest destiny of man is to attain *mokṣa*. *Mokṣa* is the fourth and ultimate fundamental aspiration of man. It is a state of existence marking bliss, wherein man has all his disbeliefs and doubts dispelled. He has no tension or strife. *Mokṣa* is a master word in Indian Philosophy. To attain it a large section of the Hindus, other than those who belong to Śankara's school of Advaita, hold that *bhakti* to God, surrender to him, resulting in the flow of His Grace is the exclusive means to it. We attain liberation by the Lord's grace not by our mere efforts or merits. Śankara's school of Advaita alone holds that *Karma* and *bhakti* are necessary, but they are not directly responsible for liberation. The metaphysics of Śankara according to his reading of the *Upaniṣads* discloses that there is one Reality called Brahman, which on account of *māya* appears as many empirical egos. The removal of *māya* (*ajñāna*) by the knowledge (*jñāna*) results in liberation. But all the rest of the schools of Vedanta hold that ultimate reality is a Supreme Personal God and his Grace earned through devotion enables us to attain liberation.

The Supreme Personal God is being worshipped by the Hindus of the different cults under different names. Six of them are Viṣṇu, Sīva, Sakti, Gaṇapati, Subramanya and Sun. Each cult regards its conception of God-head as supreme and adores it. There are hymns and purāṇas describing the glory and exploits of the several deities. There are different modes of worship, and forms of ritual prescribed by scriptures. There are temples for all these Gods in different parts of India.

Those who follow the cult of Viṣṇu believe that the Lord has great interest in the rescue of his devotees and takes on different incarnations in the forms, Rāma, Krishna, Vāmana etc. to establish Dharma and put down evil. Yet others according to the account given in the scripture called *Pancharatra* hold the view that the Lord in his infinite compassion for men takes on the forms of idols (*archāvatāra*) in some special temples like Tirupati, Srirangam and Kāñcī. Saivites do not believe that Sīva takes on avatāras, but only believe in the different aspects Sīva. He is worshipped in the form of linga. The Sakti cult looks upon ultimate Reality as Mother-goddess and worships her as a feminine deity with elaborate rituals. So do others also. Hinduism accords

perfect liberty in the forms of worship. Among the different scriptures of Hinduism the Bhagavad Gita stands out holding the view that religion means concern for humanity, ethical life and devotion to God.

The ritual aspect in Hinduism aims at the ceremonial purity of the individual through the performance of some rites, scheme of fasts, pilgrimage etc. The Idol is not by itself God. The presence of the deity is invoked in the idol through mantras. What is offered to the Lord by way of food is taken by the devotee.

The theoretical background for all the cults in Hinduism is the Vedanta Philosophy in one form or another. Except for a few differences in their metaphysical principles there is a large area of agreement in social and ethical spheres of action. It is essentially a spiritual and moral religion. It has taken into its mind the psychology of man in prescribing the different codes of conduct. Hinduism has developed its music, fine arts and dance round its religion. It has not looked upon all the fine arts as forms of entertainment but as modes for the worship of the Lord. The entire culture of the Hindus is God-centred in all its institutions and principles.

Its catholicity and tolerance has enabled it to survive through the ages in spite of political upheavals, social revolution, scientific inventions and wars. It has a strong vitality for continued survival. It has influenced contemporary Western thought through its representatives in every age. It has spread even in an early age into greater India and founded many settlements.

Hinduism as religion does not exhibit its exclusive nature. In its dialogue with other religions it does not assert its superiority over others. It looks upon other religions as alternative approaches to Reality. Its toleration is an article of its faith. It does not take the path of Semitic religions in spelling out Ultimate Reality in impersonal terms. It also holds that in the matter of *Sādhana* it approves of all ways that are suited to the temperament and ability of the individual. It is this non-insistence on only one sadhana that makes for the liberal nature of Hinduism.

This principle of toleration is not to be mistaken for lack of unity in its outlook. Hinduism is not wild polytheism nor is crude Naturalism. It sees the one in the many and does not deny the many.

Every religion has two aspects in it; an eternal core and the way of communication suited to the idiom of the age in which it was preached. The methodology and mythology differ from age to age, but the message is eternal.

The Hindu's insistence on the multi-personal manifestation of God makes for fellowship among faiths. It is wrong to regard that there is no social concern disclosed in Hinduism. One has to go to the Epics to see how the great heroes, Sri Rāmachandra and Yudhisthira have lived with selflessness and truth.

In the context of the present day studies of comparative religions it is difficult to agree or assert with Prof. Zaehner that "that the incarnations of *Vishnu* have no basis in fact, Jesus Christ both lived and died and claimed to be the son of God." (p. 443 ; Concordant Discord). The Christian revelation is one form in which divinity chose to make itself known. The strength of Christianity is its Gospel of Love. The Grace of the Lord, the Christian concept of Love as matchlessly described in the IIInd Corinthian by St. Paul has considerably influenced contemporary renascent Hinduism. The concept of Love was inherent in Indian theisms but the encounter with Christianity made its modern exponents throw it into relief.

The dialogue of Hinduism with other Faiths particularly with Christianity has brought to light the different types of mysticism. No longer do we say that all mysticism involves merger of the individual in the Absolute *unio mystica*. There is a mysticism which means fellowship with the Lord which is called *unitas mystica*.

The dialogue between the different Faiths and Hinduism has disclosed a great trend in human nature. "If the twentieth century has taught us nothing else, it should have taught us that there is an element in man other than reason, and if this element is neglected, it is liable to fester and erupt into something monstrously evil. This element is usually called the

religious impulse, and it is this impulse and its manifestation which are the proper spheres of the comparative study of religions" (p. 433 Zaehner, *Concordant Discord*).

It is surprising that in spite of the work of students of comparative religion and their disclosure of the area of agreement between different faiths, some still hold on to the view that their religion is the one true one and that all other faiths end up in absolute error. It is distressing to read the Oxford Spalding Professor's statement. "The only common ground is that the function of religion is to provide release; there is no agreement at all as to what is it that man is to be released from. The great Religions are talking at cross purposes." (p. 9). The need today is not to convert other religionists but bear witness to their truths. In conclusion, we find the history of Hinduism through the ages has shown that Hinduism is not a religion without a central principle. It is not a formless lump of clay but is a way of life and vision of truth to which each successive generation has been adding its truths. Not only this, it is also being cleansed from time to time of its outmoded contents. Hinduism is determined to live and influence Indian thought.

SECTION III : BIBLIOGRAPHY OF BOOKS AND ARTICLES

[NOTE : Titles of Books and Periodicals are in italics ; books are listed first and then articles, all in alphabetical order.]

Abbreviations :

BRMIC — Bulletin of the Ramakrishna Mission Institute of Culture.

BSOAS — Bulletin of the School of Oriental and African Studies.

E & W — East and West.

JAOS — Journal of the American Oriental Society.

JGJRI — Journal of the Ganganath Jha Research Institute.

JSEAS — Journal of South East Asian Studies.

ART

ASIA :

Brandon, James, R. (Ed.); *The Performing Arts in India*: (Unesco publications 1971, pp. 99, Price 12 francs or \$ 3, Rev. Newsletter, Vol. IX, No. 3, 1971, page 20 (wrapper cover) :

At a meet of artists, scholars, critics and historians organized by the Unesco in Beirut in 1969 papers were presented to discuss the relation between traditional and contemporary performing arts in Asia. The major contributors to the discussion are Jean de Baroncelli, Som Benegal, James R. Brandon, Jacques Brunet B. D. Garga, Alamgir Kabir, Mrs. Kapila Vatsyayan and others.

CULTURE

INDIA :

Tipnis, S. N.; *Contribution of Upāsani Baba to Indian Culture*; (Sakuri, Shri Upāsani Kanya Kumari Sthan 1966, pp. 242 ; Rev. E & W New Series, Vol. 20. Nos. 1 & 2, March-June 1970, pp. 224) :

This work is a study of the personality of Sri Upasani Baba (1870-1941) a celebrity born in Satana in the state of Mahārāshtra. His teachings mark a combination of Bhakti Yōga and Karma Mārga. He feels that "a true Yogi reconciles action and actionlessness and reaches actionlessness through action."

Pingree, David (comp): *Census of the Exact Sciences in Sanskrit*, Series A. Vol. 1 (Memoirs of the American Philosophical Society, Vol. S1, vii, 60 pp. Philadelphia : American Philosophical Society, 1970, \$ 5; Rev. *BSOAS* Vol. XXXIV, pt. 2, 1971, pp. 460):

The author has begun the work, in a phased programme, covering 10 years relating to bibliographical material, in Sanskrit, on *Jyotiṣhaśāstra* and mathematics etc. The first book, series A, covers the names of authors arranged in an alphabetical order, in Nāgari, listing published studies on astrology with reference to Jaina Cosmology and astrological material in the law Books. Series B will be on titles of published and anonymous works. It is a fresh approach to a subject touched by S. N. Gupta already.

HISTORY

INDIA :

Bhargava, Purushottam Lal ; *India in the Vedic Age* ; (Pp. XII + 396 Aminabad-Lucknow ; The Upper India Publishing House Pvt. Ltd., 1971 ; Rs. 50 ; Rev. *JAOS.*, Vol. 91, No. 4, 1971, pp. 545 to 546) :

This is a revised edition containing three additional chapters and a number of important revisions based upon a well-documented study of conditions existing in India in the Vedic age. The author has made an extensive study of the Samhitas, Brāhmaṇas, Sūtras etc. and digested them so well as to give a correct picture of the society and institutions of that age. He feels that the conclusions in Purāṇic literature, genealogy etc. agree with those in the Vedas. His conclusions are well balanced and the materials used for reaching them well thought over.

Sircar, Dinesh Chandra ; *Studies in Indian Coins* ; (Pp. xii + 405, plates, Delhi : Motilal Banarsi Dass, 1968. Rs. 60.00 ; Rev. *JAOS* ; Vol. 91, No. 4, 1971, page 549) :

The author has assembled here thirty-five papers which appeared in various journals in the course of the last twenty-five years. Chapters bearing on the same subject have been combined here. A bibliography of catalogues of coin collections, periodicals and books on Indian Numismatics occupy Chapter I while an exhaustive index and twenty-six plates reproducing nearly 400 coins have been added. A 'Key to the plates' describes and discusses them in full.

Turlac, Manfred; *Kerala Politico-social Structure of the Development of an Indian State*; (Vol. 26 of the publications of the Institute of Asian Studies in Hamburg, 1970, pp. 386, *Rev. Mundus*, Vol. VII, No. 2, 1971, pp. 136-137) :

Kerala is a State in the Indian Union since 1956 and it extends along the south west coast of India. The land is mainly agrarian in character with a population of 1137 per sq. mile and lies to the west of the Western Ghats. This work, deals with the principles of political unity of Kerala, its traditional social structure, economic problems and its developments from 1947 to 1968. The author, a former lecturer of the University of Kerala, feels that the traditional caste system has collapsed in Kerala to a great extent. Through this study further individual investigation is stimulated.

Agrawala, R. C.: Hari-hara in the National Museum (*E. & W. N. Series* Vol. 20, No. 3, 1970, pp. 348 to 350) :

A rare gold coin of Huviṣka presents a three-headed male deity, with the weapons of Śiva and Viṣṇu. This coin in the National Museum, Delhi is said to be of the early Christian era and consequently this Hari-hara motif is of great antiquity. This motif was further developed in the Gupta period. Six images are shown in the illustrations furnished. They are all of iconographic interest. The composite aspects of Nandi and Garuda, sūla and Chakra, Jata and Makuta are well portrayed.

Ram, Sadhu; Ayodhya Stone Inscription of Dhanadeva; *JGJRI*, Vol. XXVII, parts 1-2, 1971; pp. 95 to 99) :

An inscription, recorded in Sanskrit and engraved in the Brahmi script, is found on a stone-slab in the Samādhi of Baīṭā

Sangat Baksh. This seems to belong to the first century B.C. and it records that Senāpati Puṣyamitra, the performer of two Aśvamedhas was king of Kosala and that Danada, son of Kauśika, the sixth in descent from Puṣyamitra, erected a monument for his father Phalgudeva. The record is of importance in history regarding the age of Sunga dynasty and its decline. This is the earliest known record in that field.

S. E. ASIA:

Sardesai, D. R.; *Indian Foreign Policy in Cambodia, Laos, and Vietnam, 1947-1964*; (University of California Press, Berkeley & Los Angeles, 1968. Pp. vii, 336. Preface, Notes, Bibliography, Index. Rev. JSEAS, Vol. II, No. 2, September 1971. Pp. 259-260):

This book is a welcome addition to the growing literature on India's foreign policy in S. E. Asian affairs. The two main themes discussed in the book, are India's national interest in Indo-China and the achievements and failures of the International control Commission for Vietnam, Laos and Cambodia, of which India is Chairman. It is a candid account of the part played by Nehru to neutralize Indo-China through a policy based on Panch sheel. Studied in the light of Chinese clash with India in 1959 "the proposition was finally buried in the Himalayas." In the context of its effect on Cambodia and Malaysia, the author feels that the state of the whole of S. E. Asia "would have been very different had India based her policy of non-alignment not upon Panchasheel.....but on a realistic assessment of Peking's aspirations."

LANGUAGE AND LITERATURE

INDIA :

Andronov, M; *Materials for a Bibliography of Dravidian Linguistics*; (International Association of Tamil Research Series, Pp. 44, Kuala Lumpur, 1966; Rev. JAOS, Vol. 91, No. 4, 1971, page 556):

With the increasing interest, evinced in recent years, in the study of Dravidian languages, the need to have a bibliography is

met by the author. This booklet comprises a set of 877 bibliographical items, in three series, alphabetically arranged; listing book reviews, dictionaries of Dravidian languages, published books and articles and others. The book is a handy aid for research and teaching within the field of Indian linguistics.

Iyer, S. Venkatasubramaniya ; (Ed) ; *Dhātukāvya of Nārāyanabhātta, with the commentaries Kṛṣṇārpaṇa and Rāmapāṇivāda's Vivarāṇa* ; (Pp. IX + 364, Kerala University Sanskrit Department, Publications, No. 6, Trivandrum, Department of Sanskrit, University of Kerala, 1970, Rs. 10/- ; Rev., JAOS, Vol. 91, No. 4, p. 553).

Dhātukāvya originates from Kerala and was written in 16th century. It is considered as a continuation of another Kerala work *Vāsudēvavijaya* by Vāsudēva Kavi. *Dhātukāvya* continues the story of that work and describes the killing of Kamsa. While Vāsudēva aimed at illustrating Pāṇini's sutras, Nārāyana gives a poetical illustration of the *Dhātupatha*. This is the first critical edition with a commentary. The introduction is well informed and provides a history of Kāvyasāstra literature in Kerala.

Jha, Dr. Indra Kant (Ed.) ; *Vidyāpati's Likhānāvali* ; (Published by Indralaya Prakashan, 33/247, Rajendranagar, Patna, Price Rs. 6.50 ; Rev., JGJRI., Vol. XXVII, pts. 1-2, 1971, Page 264).

In early Sanskrit Literature we come across works on letter writing like Vararuci's *Patra-Kaumudi*, Dalapati's *Praśasti Ratnakosa* and others. A similar book in the field is this one, a product of the middle ages, rendered into Hindi and Maithili languages by the editor. The work gives a clue also to the social life of the people of the times. It is ably written and is very valuable to students interest in the art of letter-writing.

Majumdar, Bimanbehari ; *Kṛṣṇa in History and Legend*. (Pp. XVI + 307, Calcutta ; University of Calcutta, 1969. Rs. 20/- Rev., JAOS., Vol. 91 No. 4, Oct.—Dec. 1971, page 533) :

In the six chapters of the book, the author deals with the chronological puzzles regarding the life and times of Kṛṣṇa, early

life represented in sculpture and literature, Krṣṇa in the Mahābhārata and Bhāgavata his life at Dvāraka, Rādhā and the interpretation of the life of Krṣṇa in modern India. The author feels that Krṣṇa is an historical personage and that he may be assigned to about 1000 B.C. This period is based on the Purāṇas which recount the names of his ancestors.

Sarkar, Kalyan Kumar; *Early Indo-Cambodian Contacts (Literary and Linguistic)*; First published in the *Visva-Bharati Annals*, Vol. XI. Śri Piyush Kanti Das Gupta, Visva-Bharati, Santiniketan, 1968. Pp. v.+76 Preface. Abbreviations, Bibliography, Index, Price: 5 rupees; Rev., *JSEAS.*, Vol. II, No. 2, Sept. 1971, Pp. 258-259) :

This is an English version of a thesis approved for the award of a degree of Doctorat de l'Université de Paris in 1961. It aims to present in the light of inscriptions in Sanskrit and old Khmer, the old contacts between India and the Khmer kingdoms. In fact all parts of India had links with the Khmer territory from very early times. Attention is focussed on the Sanskrit and Prakrit loan-words in the vocabulary of old Khmer.

MEDICINE

INDIA:

Siddiqi, M. Z., Arabian Medicine In India; (*JGJRI.*, Vol. XXVII, pts. 1-2, 1971, pp. 151-166).

The Arabs never originated any system of medicine. By Arabian Medicine we mean the system of medicine, written in Arabic, based on the matter obtained from the Greeks, and the translation of India Medical works, namely from Caraka, Suśruta, the Nidana and Stangahoridaya. It is the result of the medical experience of all the peoples with whom the Arab medical writers came in contact. The author traces the books of the Hakims from 850 A. D. to the present day, through the writings of several Arab writers and the hospitals built by kings and Sultans, especially the Moghuls.

PHILOSOPHY

INDIA :

Verma, Dr. Omkar Nath; Rāmānuja Refutes Avidya ; (*Indian Philosophy and Culture*, Vol. XVI, No. 4, Dec. 1971, pp. 282 to 285) :

Srī Sankara recognizes Brahman as the only reality ; to him the world is nothing but illusion. This illusion is born of Māya or Avidya. But Rāmānuja disproved this theory of Avidya and the illusoriness of the world, by advancing sound arguments to show that the theory of Avidya goes without support. Further Sankara has no convincing answer to the question whether Avidya is real or unreal and thus gives room to a vicious circle of Anavasthā Doṣa. Viewed in proper perspective, Avidya hardly appeals to thinkers and philosophers.

Kay, C. M.; *The Story of Stories*: (Volturna Press, Portlane Co., Waterford, Ireland, 1970, pp. 132, 75 P; Rev.; *BRMIC*. Vol. XXIII No. 3, March 1972, p. 114) :

This book is the outcome of a research experiment in the teaching of world religions to school children which the author undertook for three years. The teacher is not required to prepare the lessons ; the explanations and stories have been put into the mouths of children. The introductory chapter, ' Ideas about God ' is followed by thirteen chapters. Each child is made to appreciate the truth of all religions, especially the ethical and moral values of each so that it feels no antipathy to others. It will foster a spirit of brotherhood and a feeling that virtues are not confined to any one faith.

Levin, Simon S; *Jesus Alias Christ*: (Philosophical Library, New York, 1969, pp. 132, Price \$ 5.50; Rev., *BRMIC*, Vol. XXIII, No. 2, Feb. 1972, pp. 69-70).

The author, a Jew and a medical man, tries to reconstruct the picture of Jesus through the gospels of the Gentiles. As the only material source of information, the Gospels serve as inadequate

historical material and at times they contradict each other. As usual, stories and legends have grown round the Great son of God. In the real life of Jesus, we can discern nothing supernatural, no theology, no dogma, only zeal for his people and his God. This means that Christ was more a leader of revolt than a man of God. "The Crucified Christ and the risen Jesus are examples of inexactitudes wrapped in myths". It is the case of the legend of the son of man becoming the son of God. The reviewer, however feels that the image of Christ has grown in 2000 years and it is too late to view it in other angles since that Christian concept gives strength and consolation to many.

INDIA:

Paret, Rudi; *The Koran, Commentary and Concordance*: ("Der Koran, Kommentar und Konkordanz" Stuttgart; Verlag, W. Kohlhammer, 1971; 560 pp; *Rev. Mundus*, Vol. VII No. 3, 1971 page 220-221.)

This book is a German translation of the Koran wherein the author has applied a scientific method to the examination of the Koran and has evaluated the multi volume commentary by Tabari and other commentaries. The commentary and the concordance are combined. Questions relating to its composition and chronology are not taken up here. The book is an important work of Koran research.

Parpola, Asko: *The Śrautasūtras of Latvāvana and Drahyaṇaya and their Commentaries*. (An English translation and study, Vol. 1 : 2. The agnistoma (LSS I-II, DSS I-VI). *Commentationes Humanarum Litterarum. Societas scientiarum Fennica* Vol. 43, Nr. 2, 1969; *Rev., JAOS*, Vol. 91, No. 4; Oct-Dec. 1971, page 543 :)

This is a good translation and annotation of the difficult text of the agnistoma section of the Śrautasūtras of Lātyāyana and Drahyaṇaya. It also contains useful extracts from all commentaries on the sūtras so far preserved. This is very useful for scholars interested in dealing with agnistoma.

Rudi, Paret; *Tolerance and Intolerance in Islam*; (Toleranz und Intoleranz in Islam in "Saeculum", 21, Freiburg, 1970, 4; pp. 344-365; Rev., *Mundus* Vol. VII, No. 3, 1971, page 221):

The rule set up in Islamic law in respect of treatment of polytheists and non-muslims was rather rigid. At the same time, dogmatic differences within the Islamic community itself were the subject for settlement by recourse to war only. The author wishes that the community learns to accept the pluralistic character of the world in religious sphere also.

Lalitānanda Vana, Tridaṇḍi Svāmi; The Vaiṣṇava Ācāryās, (*Indian Philosophy and Culture* Vol. XVI, No. 3, 1971. pp. 218-223):

Vaiṣṇavism, or Worship of Viṣṇu is a religion, philosophy and unique culture of India from very early times, based on supreme devotion to Viṣṇu. This Bhakti cult is practised mainly by four schools namely 1) The *Srī Sampradaya* of Rāmānujācārya, 2) the *Brahma sampradaya* of Śrī Madhvācārya, 3) The *Sanaka Sampradaya* of Sri Nimbārkācārya, and 4) the *Rudra Sampradaya* of Śrī Viṣṇusvāmi. A brief sketch of these theistic schools of philosophy and their respective contributions is given here: these factors served as the foundation for the development of the *Prema Bhakti* of Śrī Kṛiṣṇa Caitanya and the Gauḍiya school of Vaiṣṇavism.

Mitra, Sisir Kumar; The Significance of the Vratas: (*BRMIC* Vol. XXIII, No. 2, Feb. 1972, pp. 62 to 66):

The Vratas or disciplined and regulated mental exercises, constitute the main plank of all religions. The *Ratnatraya* of the Jains, the *Triratna* of the Buddhists and the discipline in other religions aim at cultivation of a strict code of conduct to prepare for the reception of basic ideas of religion. There are Vratas for the five Āśramas of the Hindus, for monastic and secular lives. Satya and Ahimsa are Vratas aimed at avoiding social pollution and unrestrained lust and they are basic factors to lead a life of contentment for an individual and society. The *Ahimsa Vrata*, in particular, fosters a climate of sympathy and fellow feeling, fair play and social justice and peace and happiness, among all sections of the people.

Nath, Dr. Bhupendra; Tagorean Absolute and Personality : (*Indian Philosophy and Culture*, Vol. XVI No. 4, Dec. 1971, pp. 272-278) :

The Absolute, which is regarded as the all-inclusive ground of everything in the Universe, is characterised as an impersonal Reality, and is usually denied the element of personality. Without questioning the truth of this transcendental Reality, Tagore is equally impressed by the tradition which affirms the personalistic view of the Supreme Reality. He approaches philosophy through religion. He is of the view that the impersonalistic nature of the Absolute falls outside the scope of religion and has no relevance to man's religious life. He identifies the Absolute with God and he does not accept any impersonal Absolute enjoying any superior reality over the personal God. He puts faith in a supreme Reality whose divinity is characterised by personality.

SCULPTURE

INDIA :

Sharma, Brijendranath, Unpublished Pāla and Sena Sculptures in the National Museum, New Delhi. (E. & W. N. Series Vol. 19, Nos. 3-4, 1969, pp. 413 to 429) :

The discovery of innumerable images of Buddhist deities along with those of the Hindus and Jains, in Eastern India, belonging to the Pāla and Sena periods (8th to 12th century A.D.) proves that though the kings were Buddhists, they tolerated other religions. A photo of the images in art plates is reproduced here to show the excellence of the artistic designs done in conformity with the code of icon-making then observed in India. Each one of the images gets a detailed note below showing its distinctive features. Specially noteworthy are the images of Śiva and Pārvati, Gajalakshmi, Ganeśa, Sūrya, Varāha, Balarāma, Viṣṇu, Chāmunda and Nṛsimha.

SOCIOLOGY

GENERAL :

Rivers, W. H. R.; "Kinship and Social Organisation : (London school of Economics, Monograph No. 34 on Social Anthropology. The Athlone Press, University of London, 1968 ; Pp. 116. Rev. Review of Ethnology No. 7, October 1968, pages 1-2) :

The book is in two parts, Part I contains two critical articles on "Rivers and Kroeber in the study of Kinship" and on "Rivers on Oceanic kinship" by Rayon and Furth. Part II contains three lectures from Rivers himself. Rivers holds the view that systems of kinship terminology aid in studying such social institutions as forms of marriage. All modern works on kinship are based on the terminology of this book.

INDIA :

Adiseshiah, Malcolm, S ; *Let my Country Awake ; The Human Role in Development ; Thoughts on the Next Ten Years* ; (Unesco, Paris, 1970, pp. 375 ; Price 28 F ; £ 2.10 ; \$ 7.00) Rev. *BRMIC Vol. XXII, No. 11, 1971* ; pp. 461-462) :

In this book Dr. Malcolm S. Adiseshiah has brought to bear the weight of his experience as an administrator of the Unesco's programmes to clarify certain basic concepts concerning the contribution of Education, Science and Culture to development. He rightly stresses the importance of the human element governing the field of economics and technology and the ethical considerations needed. He focuses attention on the growing inequality of means and living standards between developing and industrialised countries. In short, in all fields of development the humanistic conception of integral development must be the aim to be achieved.

Dalmia, Sri Jaidayal (Compiler) ; *Beef in Ancient India* ; (Gita Press, Gorakhpur, 1971. Pp. 224. Price Rs. 2. Rev. *Indian Philosophy and Culture*, Vol. XVI, No. 3, 1971. Pp. 238 to 240) :

This is a collection of writings, originally in Hindi, by renowned scholars, about the controversial subject, i.e. the nature of the diet of the Aryans, whether they were non-vegetarians or not. This English rendering of the papers is to focus attention of the public on the subject that the scriptures of the Aryans do not justify the interpretation of many authors that beef-eating was the normal routine among the Aryans. Such debatable questions as *Madhu Parka*, contained beef and that the *Brhadāraṇyaka Upaniṣad* supports it are discussed. The contributors are of the unanimous view that the Aryans were strictly vegetarians and

that the misleading interpretation of interpolated verses and passages are the outcome of a malicious propaganda by motivated people.

Mode Heinz; *Woman in Indian Art*; "Die Frau in der indischen Kunst" (Wien: Verlag Anton Schroll, 1970; 184 pp., 120 illustrations; *Rev. Mundus*, Vol. VII, No. 3, 1971, pp. 216-217):

In the introduction an attempt is made to counteract some usual prejudices regarding Indian art as a conglomeration of obscenities and monstrosities. The nine short chapters deal with female deities of India, women of India, viewed as mothers, wives, recluses (as in Buddhist canon) and women in their varied roles as shepherdesses, housewives, maid-servants, etc. The chapter on the aesthetics of feminine appearance deals with ideal portraits. There are numerous illustrations from scriptures and paintings of women from early history to the present day.

SECTION IV (A) : INSTITUTIONS INDIA

CULTURE:

Akhil Bharatiya Shri Gurudēv Sēva Mandal ; (Gurukunj Ashram P. O. Amarāvati; Mahārāshtra):

A multi-purpose cultural society; founded in 1932 ; its activities include establishment of ashram type residential and non-residential schools; hostels and homes for the backward classes and destitutes, organisation of welfare cultures and dispensaries in rural areas. It has branches in Rājasthan, Gujarat, Madhya Pradesh, Uttar Pradesh, Bihar, Mahārāshtra, and Āndhra Pradesh. It conducts an Āyurvēdic college for coaching students for the $4\frac{1}{2}$ yr. degree course of M.F.A.M; it also conducts a Sangita Mandir ; its holdings comprise a library, a set of musical instruments, a full set of Āyurvēdic equipments ; it has brought about 60 publications and runs a monthly called *Sri Gurudev*.

Asiatic Society, (Town Hall, Bombay) :

Founded in 1804 by Sir James Mackintosh. It was at first a close preserve of Europeans only. In 1829 it was incorporated with the Royal Asiatic Society of Great Britain and Ireland and was known as the Bombay Branch of the Royal Asiatic society. It has received big donations and grants and it is now one of the biggest libraries in India. Its activities cover the maintenance and management of a library of printed books, manuscripts and periodicals ; organizing film shows, seminars and lectures, publishing monographs on varied topics by competent scholars. Its holdings are a library of printed books, 1,68,850 volumes, manuscripts 2000, periodicals (current) 350.

Bhonsle Veda Sastra Mahāvidyalaya Society : (Ayachit Road, Circle 6, Nagpur. 2) :

Founded in 1879. Prepares students for all examinations including the M. A. degree in Sanskrit and Shastri degree of the

Nagpur University ; conducts courses for Vedic examinations, upādhyāya, Viśarada and Āchārya, Yāgnik examinations like Smārtha, śrouta; imparts instructions also in Āyurvēda ; maintains a library ; holds cultural activities, festivals, discourses, concerts, recitals and dramatic performances.

Prajna Pathasāla Mandal (P. O. Wori, Satāra) :

Its activities cover collection and preservation of manuscripts, conduct of pāthasālas on traditional lines, research in Śāstras and their publication. Holds about 20,000 books and periodicals, 9000 manuscripts in Sanskrit. Has so far published six works in Sanskrit and another six in Marāthi.

HISTORY :

The Indian Council of Historical Research (New Delhi).

Established by the Government of India and inaugurated on 27-3-1972. An autonomous body registered under the Societies Registration Act. The objects for which the Council is established are :

- (a) to foster objective and scientific writing of history such as will inculcate an informed appreciation of the country's national and cultural heritage ;
- (b) to review the progress of historical research from time to time and indicate neglected or new areas where research needs to be specially promoted ;
- (c) to sponsor historical research programmes and assist institutions and organisations engaged in historical research ;
- (d) to provide technical assistance for the formulation of historical research programme by individuals or institutions and to support institutional arrangements for training in research methodology ;
- (e) to develop and support centres for documentation and reference service on historical research ;
- (f) to maintain a national Register of research workers in history and their fields of specialisation ;

- (g) to initiate measures, in co-operation with State Archives and Regional Record Survey Committees, for the location, survey, listing and preservation of historical material in private custody or in institutions lacking the necessary facilities ;
- (h) to indicate periodically areas and topics on which historical research is to be promoted and adopt special measures for the development of research in neglected or new areas of historical research such as economic and social history, historical geography, history of science and technology, history of arts ; etc.
- (i) to co-ordinate research activities in the field of historical research ;
- (j) to act as a clearing house of ideas and information on historical research in India and abroad ;
- (k) to organise, sponsor and support seminars, workshops and conferences for the promotion and utilisation of historical research ;
- (l) to promote publications of historical research of a high standard and to undertake publication of digests, periodicals and journals devoted to such research ;
- (m) to encourage the production of popular literature which would foster an objective understanding of India's cultural heritage ;
- (n) to undertake the compilation and publication of source material such as would facilitate historical research and historical writing ;
- (o) to institute and administer scholarships and fellowships for historical research ;
- (p) to develop a body of talented young historians and to identify and encourage research talent, encourage the young teachers in universities and other research organizations ;
- (q) to advise the Government of India on all such matters pertaining to historical research and training in history methodology as may be referred to it from time to time, including co-operational arrangements in historical research and training facilities with foreign academic bodies ; etc.

The Council shall consist of:

An eminent historian nominated by the Government of India who shall be the Chairman of the Council;

Eighteen historians nominated by the Government of India.

Representative of the University Grants Commission;

Director-General of Archaeology;

Director, National Archives;

Four persons to represent Government who shall be nominated by the Government of India and which shall include one representative each of the Ministry of Education, the Department of Culture, and the Ministry of Finance; and Member-Secretary.

D. A. Memorial Institute : (Poona) :

Founded in 1943. It is an institute of historical research. It has so far published 15 research papers and monographs on various subjects. It provides facilities to research workers. It holds a museum of Persian, Marāthi and Sanskrit documents, copper plates, stone inscriptions, icons, paintings, coins etc. Some of its publications are : *The literature of the Bakhars: Background of the History of Konkan*; *The Last days of Maratha rule*:

MEDICINE :

Āyurvēdic College (P. O. Jalna, Aurangabad, Mahārāshtra).

Founded in 1956 and registered in 1957. Coaches students for the M.F.A.M. Course. It runs an Āyurvēdic hospital; It receives recurring grants from the Mahārāshtra State Government.

Āyurvēda Mahāvidyālaya (4013, Motiwada, P. O. Ahmednagar) :

Founded in 1917. Conducts an integrated course in Āyurvēda for the M.F.A.M. degree ($4\frac{1}{2}$ years). It holds a library. It gets grants from the Mahārāshtra State Government.

Āyurvedā Mahavidyālaya (P.O. Sion, Bombay. 22):

Founded in 1947 as an integrated school of medicine ; merged with the Āyurvēdic hospital, Girgaum in 1948. Acquired Sanatorium Trust property at Sion in 1949. Opened āyurvēdic dispensary at Sion in the same year, which was raised to the status of a hospital in 1950. The College was started in 1952.

Āyurvedic Sansodhan Shala (Gandhi Road, Akola)

Founded in 1949, as an experimental station in Āyurvēdic medicine. Research work done so far includes : Til oil and ghee, their effects on the human system ; Indian preparations of food and their scientific and nutritional values ; Rasāyanik chikitsa (Haritaki, Shilajit, Āmalaki etc.) Diabetes ; Rheumatic fever, Asthma, Urticaria ; Skin diseases.

GENERAL

*MUSIC :**International Folk Music Council* (Department of Music, Queen's University, Kingston, Ontario, Canada)

The Council, founded in 1947 in London, is a world wide organization. It is affiliated with Unesco through its membership in the International Music Council, and the International Union of Anthropological and Ethnological Sciences. The aims of the Council are to further the study of folk music and dance, and to assist in its preservation, dissemination and practice. Twentyone international conferences have been held in countries of Europe, Africa, the Americas and Asia. The conferences, which are now held every two years, bring together the world's leading specialists in all fields of folk music and dance. From 1949 to 1968 an annual Journal has been published, largely devoted to the papers of the conference, also containing extensive reviews of books, periodicals and recordings. Starting in 1969 the Journal has been replaced by a year book devoted to scholarly articles by international authorities, as well as reviews of books, periodicals and recordings. The Bulletin of the Council, published twice yearly, in April and October, provides information on current activities and forthcoming events of interest to the members. Other publications include several titles. Some of them have been compiled by the Council and published by Unesco. Under the

auspices of the Council an Anthology of Folk Music Records is published by Disques OCORA, France, Charles Duvelle being the Editor of this Anthology. The Council is actively concerned in the propagation of folk music by means of radio and television. It has a Committee on Radio/Television and Sound/Film Archives which meets annually to discuss matters dealing with the presentation of authentic folk music in radio and television, folk music in education etc. The Council co-operates in the compilation of Radio programs and assists in the exchange of recorded material. Various study groups have been set up by the Council ; these included Folk Dance Terminology, The Systemization of Folk Songs, Folk Music Instruments, and Historical Sources of Folk Music, and a study group on the Terminology of Folk Music. The Council has National Committees in Bulgaria, Canada, Czechoslovakia, The German Democratic Republic, The German Federal Republic, Hungary, Italy, Kenya, the Netherlands, Rumania, The United States, Venezuela and Yugoslavia. Others are in process of formation. The Council is composed of individual Members and Corporate Subscribers (government departments, radio and television organizations, and other public and private institutions). Affiliated National Committees can be constituted in the different countries. Since the Council is a world-wide organization with international cultural obligations, its Executive Board feels justified in asking members who are in a position to do so, whether individual or corporate, to contribute more than the minimum subscription of their category.

PHILOSOPHY :

The Bombay Philosophical Society (146, Queen's Road, Bombay) :

Founded in 1941. Holds 12 to 14 meetings every year. Publishes papers read at the meetings as funds permit. Has brought out a memorial volume entitled *Philosophy and Life* and other papers by J. C. P. d'Andrade.

Mimamsa Vidyalaya : (Poona-2) :

Founded in 1921. Offers courses in mimamsa and other sastras ; it conducts research in mimamsa and Hindu law ; publishes the results of its researches. It holds many works on Mimamsa and manuscripts in Sanskrit.

SECTION IV (B) : SCHOLARS AND ARTISTS INDIA

CULTURE

Kunhan Chittoor Nambudiripad (Kerala) :

Born 1910, comes of a wealthy family, is a colourful personality. He taught himself Malayalam, Sanskrit and English and became a champion of education. He took up the management of the high school established by his father and helped hundreds of Numbudiris through their S.S.L.C. As President of the Yogakshema Sabha, he did much for the Numbudiri Vidyalayam and built a hostel for girl students. It was during his tenure as a member of the Cochin Legislative Council that the Nambudiri Bill was passed. Kunhan Nambudiripad is the founder-President of the Cochin Gramodyog Bhavan and the Khadi Village Industries Co-operative Society. (*I.W.I.* dated 5-3-72.)

Nambudiri T. P. N. (Kerala) :

Is a popular kathaprasangam artiste. Kathāprasangam is the narration of a story, based on purāṇas or even modern works, the narrator often regaling the audiences with reference to current politics or social affairs. (*I.W.I.* dated 5-3-72.)

Narayanan Nambudripad O. M. C. (Kerala) :

Born in 1911, was closely associated with E. M. Sankaran Nambudripad in various socio-political movements. He belongs to a family that has promoted Kathakali and encouraged artistes of the stature of Ittarissa Menon and Pattikkanthodi Ravunni Menon. O.M.C. has himself written an āttakatha (a story in verse for Kathakali) on the life of Jesus Christ. He was once Vice-President of the Kalāmandalam and President of the Yogakshema Sabha. (*I.W.I.* dated 5-3-72.)

Raman Erkkara Nambudiri (Kerala) :

70 years old; is one of the few authorities in the Smritis in Kerala today and an exponent of traditional rituals. (*IWI*, dated 5-3-72.)

Sankaran Kanippayyoor Nambudiri (Kerala) :

Occupies a high place among living Nambudiri scholars, an authority on astrology and Hindu architecture he was a consultant to the Cochin ruling family. The new Sabarimala temple was built by him. His almanac is the most popular in Kerala. A social anthropologist and historian, he is the author of a number of books. (*IWI*, dated 5-3-72.)

Vazhakunnam, Prof. (Kerala) :

A noted Nambudiri born on 1909 ; is better known in South Kerala than in the north. He has few rivals as a magician. Also a mesmerist, he is well known for his card tricks. (*IWI*, dated 5-3-72.)

*DANCE :**Kordell Karen :*

(Los Angeles, U. S.): American ballerina; 28 years old. Gave up her service in a leading American Airline company as she was attracted by the Bharata Nātyam performances of Bālasarasvati which she witnessed. Attended the summer school of dance which Bālasarasvati conducted during her two month's stay in Berkely. She came to India and joined the Kalākshetra at Madras in 1967. After arangetram she plans to return to U. S. and "propagate this wonderful art among Americans". (*American Reporter*, dated 22-3-1972.)

Sitara Devi (Bombay) :

"Kathak Queen" as poet Rabindranath Tagore called her even when she was hardly 15. Born in Calcutta ; learnt the Kathak art from her father, Pandit Sukhdev Maharaj ; she followed it with training in Abhinaya from Shambhu Maharaj, Lacchu Maharaj and Achchan Maharaj. Made her dance debut at Varanasi. When her family moved to Bombay she began her career as a dancer in films which brought her to limelight. However she broke off from the world of films which do not satisfy her. Has toured Europe, U.K., Russia, Africa and Pakistan and won recognition as an expert Kathak dancer. The State award came to her came late. "Few

dancers can unfold the infinite variety possible in Kathak as Sitara does ; and age, which has added no avoirdupois to her youthful figure, has certainly added to her stature and mellow brilliance as a dancer." (I.W.I., Dated 19-3-1972).

Vishnumankulam Nambudiri (Kerala) :

Born in 1910. Is the foremost Kathakali artiste produced by Nambudiris. (I.W.I., dated 5-3-72).

LANGUAGE AND LITERATURE :

Achuthan Akkitham Nambudiri (Kerala) :

One of the greatest of present day Malayalam poets. In a sense his poetry provides a link between the devotion of Poonthanam and the questings of modern times. Akkitham laments the moral degradation of the day, though he is proud of its material prosperity. His poetry portrays a mind that is, so to say, at the crossroads. His "Epic of the 20th Century" is indeed an epic of modern man, his sufferings and yearnings. (I.W.I., 5-3-72).

Kakkat N. N. (Kerala) :

He has been described by a critic as the T. S. Eliot of Malayalam. He has done a very successful adaptation of *The Waste Land*. Kakkat, who is also interested in Greek mythology, has mastered Eliot's style, giving it a Nambudiri touch of irony. (I.W.I., 5-3-72).

Madhavan Paloor Nambudiri (Kerala) :

A gifted Malayalam poet. Paloor never had the opportunity of entering the portals of a school. Even the perfunctory Vedic education he had in his ancestral home at Ankamali, in Trichur district, was hardly enough to sustain him in life. At the age of 18, he learned driving as a means of livelihood. The urge to express his thoughts in some form was there and he knew that his medium was poetry. In the great scholar and Malayalam critic, K. P. Narayana Pisharody, he found a guide for his poetic efforts. Taking up a driver's job in Bombay, Paloor found more leisure for his literary pursuits. Soon his poems began appearing in

prominent literary journals, Paloor's first collection of poems, *Pedithondan* ("The Coward"), was published in 1962. In "A Poet at an Airport", which has been included in an anthology of "best poems", he sketches the image of a poet who fails to delineate a meaningful order out of the hurly-burly of city life. M. N. Paloor, as he is popularly known, represented Malayalam in the National Symposium of Poets organised by AIR in connection with the Republic Day celebrations last year. Mahākavi G. Sankara Kurup, the Jnanpith Award-winner, once introduced Paloor to an appreciative audience in New Delhi as "a representative of the new trend in Malayalam poetry and a spokesman of the angry young generation". (I.W.I., dated 5-3-72.)

Narayanan Vishnu Nambudiri (Kerala) :

He is notable among the younger poets. He believes that modernity must have its roots in the past. Vishnu, who has a collection of poems to his credit, has edited an anthology of modern poems. (I.W.I., 5-3-72.)

Subrahmanian Olappamanna Nambudiripad (Delhi University, Delhi.) :

He is a popular poet who combines the attitude of an easy-going Nambudiri with that of one tortured by the unfriendly world around him. His *Nangamakutti* is a modern classic. A planter by profession, Olappamanna has 15 titles to his credit. His younger brother, O. M. Anujan (42), is a poet of distinction. He is Professor of Malayalam in the Department of Modern Indian Languages, Delhi University. (I.W.I. dated 5-3-72.)

MEDICINE :

Ashthavaidyans (Kerala) :

Eight Nambudiri families (Ashtavaidyans) are held in high esteem as practitioners of Ayurveda. These are Kuttancheri, Thaikkattu, Pulamantholde, Olassa, Vayaskara, Cheerattamana, Alathoor and Karthol. The first six are called Musads, and the last two Nambis. Aristocratic Nambudiris regard them as a little lower in the social order because brahmins are not allowed to practise medicine and surgery. The Ashtavaidyans are not even

allowed admission to the Yāgaśala (place where a sacrifice is performed). To treat people officiating at yāgas, the Aadhians appointed a ninth family as medical practitioners—Vaidyan Matham. Kuttancheri Manu Musad was the first Ashtavaidyan to be appointed to the President's Panel of Ayurvedic Physicians. The Ashtavaidyans are reputed to have effected miraculous cures. Sreedharan Namboothiri of Kurichithanam is another reputed physician. (I.W.I., dated 5-3-72).

PAINTING :

Bhattacharya Bikash:

He is a surrealist of a rare sort but has little to do with conventional surrealistic tactics and bric-a-brac. Just as well, for no artist worth the name would be satisfied with rehashing established images and ideas. One likes Bikash because he starts all on his own. The studio is his "workshop" and his world where he manufactures his bizarre ware. The prehistoric monster or man with tapering fingers, sitting demure on the chair, is a denizen of the forlorn studio. The clumsy, crowned beast or bird was an early companion. And now there is a child in the family, a doll. This infant prodigy does impossible things. She emerges from behind a wall, as if from nowhere. The child, the wall, the ground below and the mysterious stretch of darkness behind transcend the real. Bikash's images are familiar but cast in the unfamiliar mould. The situation, the occurrence, makes the normal abnormal. The doll swings by the rope high over the balcony, or hangs down from a dent in the studio ceiling. Bikash hauls out impossible and improbable images from their hide-outs. He juxtaposes incongruous elements, like the crown on the bird-beast. Bikash's colours do not contribute much to further the surrealistic atmosphere. But he has a sense of space, vast and hollow, which says a great deal. (I.W.I., March 5-3-1972).

SCULPTURE :

Vasudevan Karuvattu Nambudiri (Kerala):

Age 40. Known simply as Nambudiri; is a well-known artist who works for the Mathrubhumi weekly. A disciple of K. C. S. Panicker, he is also a sculptor. (I.W.I., dated 5-3-72).

SECTION V : EXHIBITIONS

AMRITA SHER-GIL EXHIBITION, DELHI

April 1972

Amrita Sher-Gil, like other artists who unfortunately died young, is distinguished by a lament and a glory that make her a legend. The early departed hold a privilege in our imagination because they leave behind incomplete acts and infinite potential. It is not necessary that we strip them of this privilege to gain an objective view. A clear vision should help to see simultaneously the root and the flower by an act of intuition. Such a view is more valuable than all the miserable classificatory criteria generally used by historians and critics.

Yet it is valuable to trace systematically the development of an artist—to clarify and explicate, to wipe away needless sentiment and the irrelevant prejudices. Such a critical study from the past becomes truly meaningful when the artist seems to reveal a territory of ideas that we in our own time feel the need to explore. In this sense it is exceptionally worth while to unravel carefully the legend of Amrita. She does not emerge as a great artist—she painted only a few significant paintings. One is more moved by her quest than by her achievement. But it is, fruitful to reflect upon our contemporary preoccupation in art through the mirror of hers, because she kept it exceptionally bright by her self-consciousness.

Understandably, with the Indo-European parentage (Sikh father and Hungarian mother), a predominantly European upbringing and French art training, her attitudes to India—where she returned to fulfill her destiny as a painter—are complex and, predictably, confused. She felt a sentimental romanticism about the poverty and the beauty that abounds in India; she believed she had a mission: to elevate the wretched to the level of the profound by her aesthetic will. Fortunately the naive arrogance of her class and profession gave way to her critical intelligence. What emerged when she was at her best was an intuitive humanness, a curiosity and concern about the environment which

impinged upon her, a desire to reach at the kernel of her experience of Indian reality and to evolve an indigenous idiom to express it. Her irrevocable alienation from the simple and poor people of Indian villages could be overcome only by an extraordinary act of intelligent sympathy and, only momentarily, in a few paintings. But these paintings are rare in contemporary Indian art...and memorable.

Amrita Sher-Gill's first significant painting, the "Hill Men," was painted after a year of her return to India. It is the only painting in the first phase of her work where she breaks out of her mournful romanticism to touch the essential aspect of her Indian subjects. She believed the artist must achieve a transcendence from the sentimental to the aesthetic plane. But such a transcendence is false—an idealistic escape—if it is not arrived at in integrity with the subjects and their mode of being. In the "Hill Men" she is able to perceive that the villagers themselves rise above their wretchedness and attain an austere beauty and dignity. Artistically this is realised by the mode of stylisation: a compact and bold delineation of form and contour that has a sculptural gravity.

In 1937 Amrita went on her first long trip through India, travelling from Bombay downward to Ajanta and Ellora, Hyderabad, Trivandrum, Cochin, Kanya Kumari. During this long trip through the South, her imagination seems to have unfolded with the environment she traversed; it gained in richness and variety as it did in detail. This was almost immediately reflected in the paintings she did during and after the trip.

"The Brahmacharis," painted after her return, is the most strikingly successful of her works. The academic conventions of her Paris training had been transformed to conceive an image like the "Hill Men"; her next step was to release the figures from their studio postures to recast them into the supple, sensuous moulds of Ajanta and to introduce a controlled movement and gesture in their bodies. From Ajanta, which had so enthralled her, she learnt also to give her figures a nobility and poise such as her brahmacharis possess.

At the same time, because of her growing familiarity with the Indian environment, she was able to impart a greater authentically to her characters, each of them is subtly differentiated from the other, yet all belong together in a social context—a class or clan, identified by hints of dress and habit. There is a remarkable balance between a realism that gives credibility to the characters and an extreme, lucid stylisation by which the painting acquires its brilliant unity.

In Bombay, Amrita had been introduced to Indian miniatures, of which, at the time, she especially loved the Basholi School. But it was not until she had lived through the magnificence of Ajanta, the people and the landscape of the South, and settled back in the Punjab hills, that she reflected again upon the miniatures—for in Simla she could find their real equivalents in the environment.

Amrita was susceptible to artistic influences, but she was also deeply responsive to her environment. Unfortunately, she often got caught amongst unresolved options. For example, she set up tableaux with live models, simulating the theme and compositions of her favourite artist or style which resulted in paintings that were mere artistic contrivances and in which moreover her contemporary consciousness was lamentably absent. Only in her best works did she fuse the corresponding features of her favourite image in art and in nature within a personal and unique idiom.

In adopting the influence of the miniatures, she was adopting not only a new pictorial convention but also an altogether different attitude to the human content.

She herself noted this shift—saying that the needed to learn “discrimination and restraint” so as to overcome her sentimental romanticism and that the miniatures, with their detachment and subtlety, could teach her this lesson. It is likely that this shift was a result of a recognition that she continued to be a stranger among the human subjects she painted. And she began to retract from her very concern with them, justifying this on the basis that she was becoming less sentimental and more painterly. In fact, however, her appetite for the “beautiful” that had led

her to seek exotic faces and to idealise them merely shifted focus to picturesque "seenes" so delightfully dealt with in miniatures. And since she took at first only the most obvious aspects of the miniatures, her work became almost entirely decorative.

Whereas in miniatures of all schools – and especially the Moghul, which later she so admired – the subtlety and precision of every form, however minute, is always maintained, her figures, as they receded into background, become abbreviated into bright colour signs, cursorily delineated. Her attempts resulted in an unstructured picture space with arbitrary details, worked over with a brushwork quite incongruous with the flat, gemlike compositions she intended to paint.

This encounter with miniatures was however ultimately gainful. It seems likely that she was unconsciously drawn to them for other reasons besides the purely pictorial. She had arrived in her own work at a point where the human characters, which were becoming differentiated and specific, needed to inhabit an intimate environment in which their habits and posture would fit naturally, acquiring their own simple significance. Her own alienation from such an environment made it difficult to approach the problem directly. But this quality of intimacy in the miniatures had begun to permeate her sensibility, giving her paintings a mood, which is very different from the miniatures but, in other ways, appropriate to the subjects she chose to paint. In paintings like the "Ancient Story-Teller" and in the Unfinished Last Painting, she captures the life of people in a rural environment—a feudal reality of her time in a feudal pictorial convention.

But in 1940, a year before she died, she had already begun to transform this borrowed sensibility into her own figurative genius. In the "Woman Resting on Charpoy," the "Swing" and the "Bride" she brings back the figures to the forefront and treats them with a new understanding, and, indeed, a tenderness that reaches the heart of the subject. In a strange encounter, her own melancholy, with its sophistication, fades into theirs and transfigures itself in the moulds of their lives. She is able to touch the untellable secrets of these cloistered women filled with the longing and lassitude that pervade their passive lives; woman of sensuality

embalmed by the heat and colour of long summers. Influenced as she is by miniatures, these images have in their own term a lyric sensibility. But unlike the miniatures, they are poignantly realistic. This makes them both contemporary and unique.

Amrita's work did not become progressively better over the years that she painted in India. In every phase till the end, there is an astonishing discrepancy in her paintings and the poorer ones point out her undeveloped intentions and limited range of formal inventiveness. But these discrepancies can also be seen as the scale of her striving and, in that sense, one can trace the uneven, the selfconsciously arduous, path of her achievements.

In the short period of her life in India she had shed off sentimentalising the poor, but she continued to idealise them as beautiful and consequently ignored what was truly squalid in their condition. There was ugly poverty and degrading life conditions just outside her family estate near Gorakhpur. She was evidently not interested in the miserable facts of Indian social reality, nor committed in any way to its causes or the necessity for change. She accepted as inevitable the given condition. From a social point of view, her vision is severely limited. Yet with the intensity of her person, because of which she could be intuitively sympathetic and her sheer intelligence, she is able to achieve on a few occasions a palpably real and authentic image based on the Indian reality. If one recognises how few artists develop such a consciousness and how few ever find the idiom to express it, one will realise the significance and relevance of Amrita Sher-Gil's work. (Geeta Kapur in I.W.I. dated 12-3-72).

THREE CENTURIES OF GERMAN INDOLOGY, NEW DELHI, 1971

"Indology in Germany" an exhibition tracing more than three centuries of the cultural and literary dialogue between Indians and Germans in New Delhi recently presented a reversed picture of the oft-repeated historical belief that western interest in India was motivated by commercial considerations. In refreshing

contrast, the books and pictures on display at the Sahitya Akademi Auditorium in Rabindra Bhavan brought home the fact that Indo-German relations, from the very beginning, had predominantly cultural motivations—the aim being to rediscover Indian culture and to spark off interest in India in its own heritage.

Dr. Suniti Kumar Chatterjee, President, Sahitya Akademi, who inaugurated the exhibition, paid a tribute to German Indologists and candidly stated that these scholars were mainly responsible for instilling an awareness among the Indian people of the universal quality of the ancient Sanskrit literature. Dr. Juergen Luett, Representative of the South Asia Institute of Heidelberg University in the Capital, who introduced the exhibition, said that it was a "token of mutual respect and friendship" for India and hoped that it will serve to further increase the co-operation between scholars in Germany and India in "exploring a culture and history which is as rich and fascinating as any one in the world." German Indology, he said, is not merely a matter of the past but is very much alive and is a continuous process. The Heidelberg University's South Asia Institute, for example, attached equal importance to modern India for it has ten departments for the study of its current problems. Sponsored jointly by the Sahitya Akademi and the South Asia Institute of Heidelberg University, the exhibition presented an overall picture of German Indology. Ten panels displayed 66 portraits of outstanding German scholars, their works and their seats of learning. Nearly three hundred books by German scholars on such diverse subjects as Vedantism, Buddhism, Jainism comparative linguistics, and aesthetics caught the fancy of many a book-lover. Among the German scholars who found place on the display panels were Heinrich Roth and Johann Ernst Hanxleden, the European missionaries, who compiled the first Sanskrit Grammar in mid-17th century, Georg Forster, who gave the first German translation of "Śakuntala" in 1791, Friedrich von Schlegel, who wrote "On the Language and Wisdom of the Indians" in 1808, and Friedrich Max Mueller who for the first time prepared the "Rig Veda Samhita" with a commentary by Sayana. The oldest German books on view were as "Episode from the Mahabharata" by Franz Bopp and

"Literature of the Sanskrit Language" by Friedrich Adelung published in 1824 and 1837 respectively. Prof. Klaus Bruhn's "The Jina Images of Deograh," one of the recent publications on display, represented a massive study of iconography of the Jain temples of Deograh. The German Indology Exhibition, in short, provided a rapid survey of the various stages of development of the German interest in Indian culture extending over the last three hundred years. (*German News*, dated May 15, 1971).

SECTION VI : ARTS AND CRAFTS

VARIEGATED HANDLOOM PRODUCTS OF TAMIL NADU

The growth and development of Handloom Industry in Tamil Nadu is quite interesting and rewarding. References to exquisitely woven fine cotton fabrics and their export to various centres of civilisation are found in Sangam literature. Woraiyur in Tiruchirappalli district, Pazhayarai (near Kumbakonam), Karur and Kanchipuram, the ancient capitals of the three Tamil Kingdoms and the Pallava empire were the main Centres of production of cotton and silk fabrics. It is as great a tribute to the continuity and exegesis of Tamil Culture as to the strength and resilience of handloom industry that these centres continue still to day to flourish in handloom industry, adopting modern methods and scintillating designs, palatable to the fastidious customers. It is a common fallacy to suppose that Handloom industry is "a relic of primitive economy," and the history of its growth and diversification of production in Tamil Nadu evidence abundantly that this industry, undergoing the vicissitude of glut in production and scarcity of yarn has withstood the on-slaught of power-loom and synthetic fibres.

The Handloom industry is the biggest cottage industry in the State, providing employment to 20 lakhs in 1970. The tempo of production of handloom cloth in Tamil Nadu has been showing an upward trend save a slight decrease of 44.4 crore metres in production in the year 1963-64, due to inadequate and high cost of yarn, uneconomic wages and lack of financial assistance to the weavers. The production in 1969-70 recorded an increase of 6.87 per cent over the previous year. The production of all categories of handloom goods during the year 1967-68 was 536,254,000 metres and it increased to 576,164,000 in 1969-70. The spurt in productivity is due to good quality and durability of the handloom products which suit the taste of the customers, home and abroad, as well as the rebate and credit facilities provided by the Government. Constant efforts are being made to explore and extend the marketing facilities and

bring more number of weavers under the co-operative Societies so that they should not face difficulties in getting timely supply of yarn and financial assistance. Government have sponsored delegations to overseas countries to study the market potential for handloom goods.

Shimmering Variety

The unique feature of handloom goods is their variety in design, dexterity in exquisite weaving and patterns that cast a spell on the connoisseurs of art. With the traditional genius handed down from generations, the weaver creates products of irresistible appeal to the most sophisticated people of the West. Weavers in this State produce a wide range of handloom products that include cotton fabrics, sarees, towels, lungis, hand-kerchiefs, furnishing material and drapers, silk sarees, silk brocade scarf and angavastram and ready-made garments and 'Bleeding Madras.'

Bleeding Madras is a handloom fabric of recent renown. The name itself speaks of its property; but it is not a fading variety. Belonging to the family of 'Madras Handkerchief' Bleeding Madras is export-oriented, and the fabric is manufactured in a number of designs ranging from an ordinary check pattern to intricate over-printed floral designs. Needless to say this variety was the love of adults and children in the United States and 'Bleeding Madras' was the household word in other countries till recently.

Real "Madras Handkerchief" is manufactured in pit-looms. The looms producing this variety are largely located in Andhra Pradesh, despite the prefix attached to the product. The handkerchiefs are in squares of 36" \times 36" woves continuously for a length of 8 yards, with a distinct $\frac{1}{2}$ " line (known as sungu) woven at the end of every yard. The Textile Encyclopaedia gives picturesque description of "Madras Handkerchief."

It is no exaggeration if it is said that the handloom industrial belt covering Chennimalai, Erode and Bhavani in Coimbatore district has blazed new trail in the production of house-hold linen and furnishings. The druggets, colourful bed-sheets, pillow-covers and carpets occupy a place of importance. Very often complicated designs with beautiful solid colour effects are woven;

mostly the weaver, unlettered, portrays designs purely out of his memory. Salem, Bhavani and Melapalayam supply a large quantity of druggets and durries. "Chentex" and "Erotex", trade marks of the Bedsheets and other handworks, products manufactured at Chennimalai and Erode in Coimbatore district entice away men and women who visit Handloom exhibitions held in the country. The design, texture and colour combinations add charm and beauty to the products. The pillow-covers and curtains of Tamil Nadu find markets in the countries of South East Asia, Middle East, Africa as also in other countries.

Kancheepuram Silks

Tamil Nadu has carved out a niche in silk weaving. The coloured and superbly textured sarees and dress material of this State have developed a distinct school of weaving. The sarees which present contrasting colours for the borders and body are produced on threshuttle handlooms. Gold and silver thread, with dainty designs, apportioned in appealing colours describe the Kancheepuram silk sarees that have become popular not only in other States in India but also abroad. Silk skirts and blouse pieces in oriental designs offer rich fare to the consumer.

A type of mixed sarees similar to the Chanderi is produced in Madurai and Coimbatore but they are light compared to the heavy Kancheepuram silks. No foreign visitor to Madras misses to slip into saree show room on Anna Salai and glance at the giggling silk sarees and wonder the workmanship of the weaver. Tamil Nadu ranks second in producing various types of silk fabrics.

Being aware of the competition from the mill-made goods and the incessant intrusion of synthetic fibres, the weaver in Tamil Nadu is conscious of the fact of that introduction of novelty in his work and adaption of modern motifs will alone help him keep his head above water. To improve production techniques and evolve new designs, the Government spent Rs. 140 lakhs last year. The "Kodambakkam Saree" and "Chinnalapatti Saree" are silk mixture varieties that have become popular with women folk. These sarees are noted for their durability, price competitiveness and fast colour.

Exports

Cotton varieties of handloom cloth are mainly exported to Singapore, Malaysia, East African countries, United Kingdom, Kenya, etc. Art Silk and mixture varieties are exported in large quantity to Germany.

The Exports of Handloom fabrics from India show a favourable trend. Last year, out of Rs. 10 crores worth of handloom goods exported from India, the share of Tamil Nadu alone accounted for Rs. 7 crores. Exports of cotton handloom fabrics formed nearly 58.6 per cent by volume in 1969-70. Export of lungies is gradually gaining ground, compensating the market that "Bleeding Madras" lost but recently. However, we see encouraging signs of reviving the export of "Bleeding Madras", and the U.S. Government have agreed to step up the handloom goods export. Orders worth Rs. 4 lakhs from few markets, including Japan, have been obtained for delivery of Bleeding Madras during this year. Weavers of Sarongs and Kailies have a chance for booking export trade with the large number of export orders being received from the Middle East and Nigeria. (*Tamilarasu* 1-1-71 pp. 58-59)

SECTION VII: FOLK AND OTHER ARTS

URGENT RESEARCH IN THE FIELD OF FOLK-CULTURE AND DANCE

In the course of the past ten years, many of my distinguished colleagues have emphasized time and again the urgent need to study the vanishing tribal societies of the world. They are certainly right about this fact, as the primitive peoples are rapidly becoming either "civilized" or are completely disappearing.

However, there are other groups too, who are also about to disappear, without having communicated their knowledge and wisdom to posterity: many old folks in rural peasant societies.

The necessity to study peasant societies was stressed many times by scholars in this field. Many of these societies are in the process of disintegration or they are about to be transformed completely due to outside influences such as new means of communication, the introduction of compulsory formal education, the establishment of industries in rural areas, urbanization, migration and other factors as well.

It is of great importance to record belief systems, superstitions, practices of folk-medicine and the oral literature of these people. From my experience in Venezuela I can say, that the young people nowadays peasants or second generation urbanized peasants have no longer any knowledge of home remedies which their parents used a decade ago. They are no longer told the ancient folk-tales. Some superstitions are known to them, but they do no longer know their origin. For example a young woman whose parents came from the Barlovento area, where Negro folk-lore is still alive, puts up a certain root above the entrance door, without knowing, that the Barloventenos do that, in order to prevent the bad spirit to enter the house. She only does it, because her grandmother used to do it, too.

In the course of the past eight years I tried to collect material on folk medicine and superstitions in relation to healing. •

With the opening of public dispensaries in most villages, the old "brujos" (folk doctors) are going out of business, as people rely more and more on modern medical practices and tend to give birth in a public hospital. Many of these "medicine-men" had a very good knowledge of herbs, plants, fruits and roots, to be used to cure the most common diseases. European pharmacists have learnt a lot about drugs from primitive peoples in the past. In Venezuela, the old slave "doctors" were often consulted even by white persons. They brought their knowledge over from Africa. It is well known fact, that chincona was first used by South American Indians, before it was discovered by European pharmacologists and used in the therapy of malaria. Only a few years ago an Italian scientist from the University of Perugia spent some months in Venezuela in order to learn more about the curing practices of medicine-men and healers. He told me afterwards, that in the course of his research, he discovered some new medical plants, which after further investigation will probably be used to manufacture new drugs.

Thus the systematic study of the folk-medicine in peasant societies all over the world should be intensified, before the old folks take their secrets to the grave.

Another point of interest is the study of superstitions and folk-beliefs. Here we can often find traces of former religious conceptions which were suppressed by the forced Christianization of many peoples in the world. These superstitions should be carefully recorded, as they may also give us at least a fragmentary knowledge of earlier mythological concepts.

This investigation may be especially rewarding in areas, where indigenous nations were conquered by people of higher culture and were then converted by force or persuasion to a religion, foreign to their own environment and culture, but superior in organization. Such is the case in South America and up to a certain extent also in Africa, where not only Christian, but also Islamic influences are noticeable. Related to the subject of superstitions and folk-medicine is the oral literature of the peasants which was handed down from generation to generation. Written records are usually either very scarce or non-existent. It is therefore of outmost importance to collect folk tales, riddles,

ballads, proverbs and verses of all sorts. Here again mythological concepts may come to light. In the case of Afro-American oral literature traces can be found of African folk tales, proverbs, and riddles, which help us to locate the origin of ancient slaves. Those scholars who are more interested in music should not hesitate to make recordings of folk-songs and folk-music in general. It is also necessary to conserve native musical instruments, which are often no longer manufactured by the people but substituted by modern instruments. With the ubiquity of radios and television sets, folk-songs are becoming less and less popular and are substituted by a sort of pseudo-folklore music, which usually suits the taste of tourists, who are eagerly buying such records as souvenirs. It is usually very difficult to obtain authentic "unspoiled" folk-music on records or tapes.

The question of "folklore" also deserves to be mentioned here. In many countries the governments became aware of the fact, that certain "folkloristic events" can be sold well to the tourists in search of exotic entertainment. However, by promoting these "folkloristic manifestations" they are often changed into something quite different. Many feasts have lost their spontaneity, since they are now organized by "folkloristic groups" and the participants are paid for their performance. Other feasts which have less appeal to the tourists, fell into oblivion, because the young people were no longer willing to spend a lot of time, money and energy in the preparation of such an event. Thus the "devil dance" at Corpus Christi is no longer celebrated in the towns of Aragua State in Venezuela, as the young people, employed today in the newly opened industries, find other entertainment outside their native villages. I talked to the last "devil" in Guacara (Aaragua), who still conserves all the paraphernalia of the dancers in his home, but who no longer dances, as he is old and sick. Nobody else is interested in the celebration and upon his death, all the costumes will probably be burnt or thrown away. The tradition of a colourful feast will probably die with him.

In order to meet the demand of collecting all aspects of "folklore" in the broad sense of the word, Institutes of Folklore were opened up in many countries. In Brazil there is a permanent "Campaign for the Defense of the National Folklore" In Venezuela

the Instituto de Folklore was opened at least 15 years ago and its director Prof. Felipe Ramony Rivera, together with his wife Dra. Isabel Aretz and a number of other collaborators did excellent jobs in collecting many valuable data and materials, which nowadays, would be very hard to obtain.

Romony Rivera possesses an excellent archive of Venezuelan folk-music, but lacks funds to buy up-to-date sound equipments, which are extremely costly. A new Institute of Musicology was opened recently, where young folklorists from ten other Latin American countries will be taught methods of collecting and recording songs and music and to conserve and guard the patrimony of their native folklore. The institute was partly sponsored by the Organization of American States, but also needs private assistance to survive. A new institution—"Friends of the Folklore"—was recently organized in order to raise money and help to sponsor investigators in the field. The Folklore Institute of Caracas will soon become the center of training and co-ordination for all Latin American countries. Thus it will be well worth while for the Unesco to lend its assistance.

It certainly is necessary to record and collect, what is left of the oral literature, superstitions and folk-medicine in rural peasant societies all over the world. This task can be achieved in a relatively easy way, as it is not so difficult to train some local school teachers to record, what they can get out of the old folks in their villages. The Folklore Institute should then serve as a rallying point and co-ordination centre for these efforts, where all the information is pooled and filed. Thus it should be possible to obtain a lot of valuable data in a relatively short time.

It would be of outmost importance to open up such institutions in all the countries, where so far the folklore was ignored completely or only became a point of uncontrolled exploitation by the promoters of tourism. (By Angelina Pollak-Eltz, in the *Bulletin of the International Committee on Urgent Anthropological and Ethnological Research*, No. 12, 1970).

GERMAN THEATRE TODAY

Germany is suited by reason of its geographical situation in the heart of Europe to be—as hardly any other country—a

mediator of many peoples' cultures. This role of mediator has nowhere become more clearly apparent than in the sphere of theatre. It can be said without exaggeration that peaceful and fruitful co-existence, which our age so urgently needs, has been attained in Germany in the sphere of theatre of music. Values have developed out of living co-operation between people of different nationalities that serve all people and provide a genuine contribution towards understanding between nations.

The Theatre in the Federal Republic of Germany is a firmly established organism. The finance, mode of organisation, repertoire, presentation and production styles audience and critics—each aspect is adapted to the other. There are some two hundred professional theatres in the Federal Republic, all performing continuously. Of these, around one hundred and forty are public institutions; the rest, the smaller part, by the box office takings. Even the sixty so-called private theatres—a good one third of which are boulevard stages and the rest one-room theatres of experimental stages—hardly ever survive entirely without the help of public funds although the subsidies cover a far smaller proportion of the costs than is the case with public theatres. Public subsidisation of the theatre—including the opera and the ballet—amounts to more than 300 million marks (nearly rupees 60 crores). The bulk of this sum is provided by municipalities and a smaller proportion by the Laender, that is, the states of the Federal Republic of Germany. The theatre in Germany is looked upon as a cultural institution, at par with schools, museums and libraries. Public theatres are organised like public bodies, with personnel establishment and a budget and is subjected to regular inspections by government auditors and state parliamentary committees. The theatre director or intendent—the title is a reminder of the fact that many German theatres owe their origin to the court theatres of small principalities—has wider powers than the ordinary head of the department as for instance in the local administration. He alone is responsible for engaging the actors and drawing up the repertoire. In practice his freedom of action is curtailed by various practical considerations and occasional outside influences. The repertoire of the public theatre is in accordance with its character as a cultural institution. Just as the museum exhibits the works of art from various ages and times and in various styles so also the theatre

repertoire comprises works of art from many centuries and of various stylistic and ideological trends. Earlier, from about 1900 down to the end of the Second World War, the German theatre was concentrated around the capital, Berlin where leading actors and producers—men who moulded the style of their age—tended to gather. The division of Germany, the isolated position of West Berlin, the establishment of the Federal Republic—all these factors have led to Berlin being supplanted by a large number of theatrical centres all of almost equal rank. These are at Berlin, Hamburg, Munich, Stuttgart, Darmstadt, Frankfurt, Cologne, Duesseldorf and Bochum to mention only a few names. These are the most important theatre centres today. Alongside, there are many middle-sized and even smaller towns where many plays are produced which are well above average and are far from being provincial. Outstanding theatrical performances have been achieved, for instance at Ulm, Wiesbaden, Bremen and elsewhere in recent years. Festivals are an outstanding feature of the German cultural life. The two festivals within the German-speaking area which have the longest tradition are the Wagner Festival of Bayreuth and the Mozart Festival of Salzburg. Both of these are music festivals. Nevertheless the idea of offering special performances in the summer under trying conditions and to particularly receptive audiences assembled specifically for the purpose originally came from them. But in the time which has elapsed since the war two theatre festivals have come into prominence. These are the festivals of the Ruhr which take place in Recklinghausen and the Hersfeld Festival held in the settings of the great old ruins of a romanesque church. The former is interesting from a sociological point of view as it is sponsored by the trade unions of workers in Ruhr, the industrial heart of the Federal Republic of Germany. The other two festivals are not concerned as much with splendid shows as with experimentation. These are Munich's Theatre Workshop Week and Frankfurt's "Experimenta." Their purpose is to combine all that is new and experimental in pioneer theatre, the testing out of revolutionary ideas on forms and themes in workshops and drama studios. They are, in fact, dedicated to the theatre of the years to come. (*German News*, October 1, 1971.)

PEOPLE'S THEATRES

The professional and non-professional arts have been developing in the Soviet Union like two branches of the same tree, the tree of socialist culture. The process has been marked by specific peculiarities at each historic stage, but has always been characterized by common goals, cooperation and mutual enrichment. Professional art remains a model for amateurs, while amateur art influences professionals by its truly popular character and originality. Amateurs are an inexhaustible reserve for professional art. Many well-known actors and actresses began their careers in amateur groups. The closest professional ties exist between outstanding masters and amateurs. Actors, artists and musicians are regular guests at clubs and palaces of Culture. Their assistance, advice, consultations, and participation in amateur performances provide an important stimulus for the development of amateur art. At present twenty-three million Soviet factory workers, collective farmers, office employees and students devote a part of their free time to amateur artistic activities. These activities are multifarious. In towns and villages there are academic, popular and folk choirs folk and classical dance groups, folk instruments, orchestras, wind, symphony, variety vocal and instrumental groups, drama companies, circus and variety collectives, fine art studios, groups of applied arts, circles of film makers and photographers, and so on. In the course of the recent decade, in connection with the cultural progress of Soviet people, and their growing interest in art, new and more sophisticated forms of amateur artistic activities have come to the fore. They are people's theatres, which are an intermediate link between professional and non-professional art. On the one hand, this is real amateur art, because such groups are made up of enthusiasts who devote their spare time to dramatic activities because they love it. On the other hand, this is a supreme form of amateur artistic activity, because it is actually placed on professional lines; the performances are of high artistic standards, premieres are regular occurrences, both the repertory and the composition of the companies are fairly stable and they are directed by qualified specialists. These groups are formed at district, city and rural Houses of Culture and at trade-union Palaces of Culture and clubs. Their leaders—artistic directors and artists—receive salaries from state or trade-union funds.

People's theatres are given the necessary material assistance for their premieres, costumes, and so on. In rural localities they are supported by collective farms. Those joining amateur theatres seriously intend to penetrate into the mysteries of stagecraft, without dropping their basic occupation. A special system of training is arranged for them with a view to raising their general cultural standards and giving them the necessary knowledge. They attend (free of charge) lessons in acting elocution, movement and makeup. They hear lectures and talks on aesthetics, ethics and the history of drama. Central and local publishing houses print books and study aids for amateur actors. Besides providing aesthetic and ethic education for the members of the cast, such companies play a tremendous role in the cultural life of rural localities and small towns that have no professional companies as yet, which is no less important. In Kinel-Cherkassy, a village in the Kulbyshev Region, the amateur theatre has already been in existence for many years, winning prizes and diplomas at many competitions and festivals. This theatre is the villagers' pride. In the district there is a special Council of Aid to the People's Theatre, whose tasks consist in helping it organizationally. The company is popular in Kulbyshev, the regional centre, where they appear regularly with their best productions. They also show their premieres on TV. The company has twice visited Moscow. In Novorossiisk (Northern Caucasus), a city famous for its history and military and labour traditions, there is a museum of regional studies where a whole glass case is devoted to the city's amateur drama company. Essentially, the company consists of fifty people, most of whom have been there since its inception. It is not accidental that a group of amateur actors from Novorossiisk have been awarded the honorary title of Honoured Workers in Culture of the Russian Federation. They belong to the category of amateur companies who have succeeded in staging such a difficult dramatic trilogy as "The Man with the Gun," "Kremlin Chimes," "Part Three - La Pathetique," by the Well-known Soviet playwright Nikolai Pogodin, in which Lenin is the leading character.

Most of these groups are occupied with drama, but there are also some opera, ballet, musical comedy, poetry, miniature and puppet companies. Their repertory is practically identical with that of the professional theatres. They take up plays by modern

Soviet and foreign authors, Russian and national classics, and make stage adaptation of their favourite books. Naturally, the choice depends on their standards. The people's opera theatre attached to the Chernigov Palace of Culture in the Ukrainian SSR has ventured (and successfully) to stage "Boris Godunov" by Mussorgsky, which is one of the most difficult masterpieces of world operate art. The repertory of the people's opera and ballet theatre attached to the Kirov Palace of Culture in Leningrad includes Tchaikovsky's "Iolanthe," Verdi's "La Traviata," Dargomyzhsky's "Russalka," and Mussorgsky's "Sorochintsy Fair." Amateur theatres have been in existence for more than ten years now, and give their performances in nearly all the languages of the multinational Soviet Union. Even the smallest minorities in the Far North, the Far East and the Caucasus (Nanaians, Koryaks, Tabasarans, Kumyks, Laki etc.) have such companies which provide much pleasure with their dynamic, original art.

This supreme form of artistic non-professional activity is a noteworthy phenomenon of Soviet cultural life. Annually amateur performances are seen by millions of people. (*Moscow News*, 9-10-1971).

SECTION VIII : NOTES AND NEWS

June 1971: Unesco experts are studying the feasibility of organizing an international University in cooperation with other United Nations bodies and the world academic community. Officials concerned with university education in Unesco's 124 member countries have been asked to give their views on the project. The Director General, Rene Maheu is to report on the proposed project to Unesco's Executive Board when it meets this September. (*Unesco Features*, No. 601, June (II), 1971)

8-7-1971: Unesco Director-General Rene Meheu has warned that throughout the world simple economic growth is no longer considered sufficient and that more and more importance is being put on the human quality of life. Mr. Maheu stressed this in his address on 8th July to the United Nations Economic and Social Council at its meeting in Geneva. When the strategy for the Second Development Decade was being worked out, it was generally agreed that greater emphasis should be placed upon the "human factor" than had been the case during the First Decade, and in this connexion, it has repeatedly said that man is the agent and the object of development.

The problems of the Second Development Decade present themselves in an appreciably different light from that which characterized the First Decade. Increasingly, development means change, and preoccupations with growth, which for many countries remain an imperative, are accompanied by anxious questioning as to the final aims of this growth and by an increasing concern with the quality of life. Outlined against the horizon we can see the vision of a post-industrial civilization. As the political landscape is at the same time perceptibly shifting in some of its essential features, the impression is irresistible that the doors of history are at present turning on their hinges to open out on to a new destiny. (*Unesco Features*, No. 604/605 August (I/II), 1971).

August 1971: At least six world regional conferences are to be held, aimed at linking American experiments in a "University Without Walls" to educational activities in over 20 countries. The University Without Walls is a scheme enabling undergraduate

students to combine formal schooling in one or more institutions with work at home and at their place of employment. It aims at promoting education as a continuing process from the cradle to the grave, unrestricted by traditional limitations of time and space on university studies. Devised by the Union for Experimenting Colleges and Universities, which has its headquarters at Antioch College, Ohio, the project has so far drawn enquiries from 23 countries. The union president, Dr. Samuel Baskin, says that eventually 30 to 35 countries might join the programme. To help develop international participation in this new concept of university education, the union asked for and received a \$ 10,000 grant from Unesco last June 29. Unesco Director-General Rene Maheu points out that "Student unrest in traditional universities has been evident throughout the world." "The need to experiment with new forms of higher education is urgent", he states. "We believe the University Without Walls plan addresses itself to many of the problems of needed reform in higher education. And that its pattern of individualized learning can be readily adapted to fit the needs of youth and young people to engage in national development programmes. In addition, experimentation is important as we contemplate the feasibility of an international university", Mr. Maheu believes. The programme gets underway this autumn in the United States when a group of 19 colleges and universities will open their doors to groups of about 75 students in each institution. The experiment is being financed by grants totalling \$ 885,000 from the United States Office of Education and the Ford Foundation. In the American project, each student will have a "teacher-adviser" to help him work out his individual programme of studies. In addition, there will be "adjunct faculty" drawn from outside the academic world: businessmen, scientists, civil servants and artists. The students will work in class rooms but also carry out independent studies. They will conduct fieldwork, too, as well as holding part time jobs. (*Unesco Features*, No. 604/605-August (I/II), 1971).

August, 1971: Some 300 national, university and scientific libraries in 22 European countries are setting up an association to promote co-operation between them. The League of European Research Libraries, known as LIBER, under the auspices of the Council of Europe, will co-ordinate policy for acquisitions, improving book exchange facilities, division of specialized work and helping researchers. (*Unesco Features*, No. 604/605, August (I/II), 1971).

1-11-1971: Berlin (ADN) — Utpal Dutt, Director of the "Little Theatre of the People" in Calcutta who stayed in Berlin during the 15th Berlin Cultural Festival said about his impressions: "For the third time I am visitor and observer of the Berlin Cultural Festival. I come back again and again to learn from GDR's theatres from where the contemporary Indian theatre got so many impulses. Till now I successfully tried to make the audience of my country acquainted with the revolutionary aims of Bertolt Brecht "Mother Courage" which I translated into Bengali had it's 450th performance recently. A similar case was with "The Days of the Commune." My next great project will be the production of Brecht's "Arturo Ui." During my visit to the GDR this year I did not yet see many plays but I was very enthusiastic about the production of Brecht's "Galileo" and I was specially impressed by the great performance of Wolfgang Heinz. I must confess that I never saw so many excellent theatres in one place. Berlin is incomparable, for me it is the capital of the world theatre." (*Democratic Germany*, 1-11-1971).

1971: With the Collaboration of Scholars from many countries Gero Van Vilpert has edited a *Dictionary of World Literature* (Kroner-Verlag, Stuttgart) dealing with major works of 1500 authors. This dictionary covers more than four thousand works of fiction from all epochs in the history of Literature. This major survey of world literature is very informative. (*Universitas*—Vol. 13, No. 2, 1971).

1971: The Indian National Commission for Co-operation with Unesco has entered into a contract with Unesco under which it has undertaken to furnish that Organization with the definitions of three philosophical concepts viz. Truth, Justice and Language. For this purpose, information has been obtained from different Indian philosophers and scholars. On the basis of information received from different countries, the Unesco proposes to compile a Comparative Encyclopaedia of Philosophy. (*Newsletter*, Vol. IX, No. 3, 1971).

1971: Discussing Cultural Development and the role of Unesco, Mr. Richard Hoggart writes in Unesco Features No. 608: "When you turn especially to developing nations, you find an even more complex problem, because there you have people who often have a highly sophisticated culture, but one which has

not, or not for long, met the shock of technology. One question you hear from those who are taking stock of change in the developing nations is this: "How can we save the best in our old way of life, whilst moving into the twentieth century technologically?" The question individuals ask themselves is: "How can I whilst joining the international community of scientists and scholars, at the same time retain a hold on the truth of my own background and roots?" The individual's problems are a kind of mirror-image of the problems before society as a whole. These are the factors behind this great interest in what, for the sake of shorthand, we are calling *culture*: Of course, all this sounds fine, and if you like culture and the arts, you feel like giving three cheers. It means that we are going to get more money. It means, I hope, that my part of Unesco will get a lot more money. It means that Arts Councils and the like will get more money, as they are doing already. It means that governments are going to give more. It means, I very much hope, that some of those big agencies which distribute development funds throughout the world, such as UNDP - the United Nations Development Programme - or the World Bank, will take a less narrow view of what is meant by the word 'development'.

Putting the whole problem in another way, one can say that as we move into the second quarter-century of Unesco and at this beginning of the Second Development Decade, what is on trial is that very definition of development which has done duty in the last decade. We are being challenged to see that definition in a much more imaginative way. But there are enormous risks, because there is too much euphoria around this subject at the moment. One risk that is often mentioned is that Ministries of Culture would tend to institutionalize and, as it were, take the heart, the creativeness and independence out of art. I think this is a danger. But you have to realize that the very definition of what it means to be an artist differs from country to country, and that in saying so you are speaking from within the terms of one particular tradition which regards as one of the most important things in life the power and independence of the individual conscience questioning what is offered to it as a worthwhile life, by its society, by other individuals. In some parts of the world, this would be regarded as aberrant, an excessive form of individualism. The community as a whole, as it is enshrined in the powers-that-be, believes itself to know best what is the mind of "the people", and believes that the

criticisms or objections of individuals are merely subjective. This attitude at once defines the role of Ministries of Culture; they are powerful and *dirigiste*. In some other countries, one tends to think of Ministries of Culture as institutions about which the less heard the better. People want them to have lots of money, they want them to give it away imaginatively, and they want them to shut up!" (Unesco Features, No. 608).

According to a symposium at Unesco headquarters in Paris, science is often distrusted in rich countries because of its misuse while in poor countries, where it is frequently regarded as a cure-all, it may shatter cultures not ready to receive it. The symposium took as a premise that science is everywhere in today's world, for even where there are still no laboratories or factories science is still visible in products ranging from ball-point pens to jet planes. Twenty philosophers, sociologists and scientists from 19 countries met at Unesco's Paris headquarters in September to discuss "Culture and Science: the Diversity of Cultures as against the Universality of Science and Technology." A book based on preparatory studies on science and on culture and on the symposium itself is planned for publication in French next year and in English then or in 1973. One of the chief ideas to emerge from the symposium was that a clear distinction must be made between science motivating the consumer society and the scientific spirit, which is a cultural value in itself. Another conclusion was that if industrialized countries can afford the luxury of disillusionment regarding science, Third World countries cannot: for them an essential condition of progress is to open themselves up to science and its applications. But developing countries must not sacrifice their cultural identity; they must have dialogue between science and technology and their own culture. Here the contribution of the human sciences in providing criticism or even self-criticism is essential. (Unesco Features, No. 608).

January 1972: On the occasion of the International Book year, 1972, M. Rene Maheu, Director-General of Unesco observed: "For thousands of years the written word and for centuries the printed word have played a vital role in the preservation and transmission of knowledge. They have been man's effectively in fashioning his thought and in his conquest of freedom. Even if certain cultures have been founded on communication by word and gesture these cultures can no longer hope to survive or indeed develop in the modern world without recourse to the

written word. The book is the most dependable and the most convenient instrument of communication ever devised by man. With the book the human mind for the first time was able to conquer time and then space. In the past quarter of a century we have witnessed the development of the book as, one of the means of mass communication and we must not fail to recognize the role and place of the book in the service of the new spirit of community that the mass media have made possible. There exists in the world today a tremendous need for reading. So great is this need that for large portions of the world's population one can speak of a veritable "book famine." Yet while the technical revolution that has taken place in the production and distribution of books has made it possible to place on the market an ever-increasing number of relatively inexpensive, good quality books, the developing countries are suffering from a scarcity of books that is becoming more acute as educational opportunities grow. The developing countries at present produce no more than one-fifth of the total number of books published in the world, so they must rely on books imports from abroad to help meet at least part of their needs. In the long run their full requirements can only be met by setting up their own national publishing industries. Unesco's world programme for the promotion of books aims specifically to redress this serious imbalance between the developed and the developing countries. (*Unesco Features*, No. 612, January (I), 1972).

March 1972: Dictionary of National Biography Project undertaken eight years ago in 1963-64 is nearing completion. 400 contributors, all over the country, were at work, to cover biographical entries on a little over 1300 names. It is to come out in four volumes of approximately 600-650 pages each. The printing work is entrusted to Sarasvathi Press, Calcutta, one of the best presses in India. The Executive Committee of the Institute of Historical Studies, Calcutta has taken enormous pains to give it a shape with the financial assistance from the Central and many State Governments in India. (*The Quarterly Review of Historical Studies*, Vol. XI, No. 2, 1971-72).

March 24 to 28, 1972: The week-long international Sanskrit conference held in New Delhi recently has brought out more than anything else that Sanskrit is a live language. It also brought together traditional and modern scholars and helped in preparing the ground for a new era of fruitful development in Sanskrit studies. Nearly 800 scholars, including 114 from abroad,

participated in the conference which was the first in a series on different languages to be organised with the assistance of the UNESCO. The Government of India, which had taken the initiative, could not but feel happy over the outcome of the conference which had more than fulfilled its expectations. It was not the intention of the organisers to disprove the oft-heard view that Sanskrit is a dead language but the way scholars from places as far apart as Tirupati and the Soviet Union conversed and understood each other showed beyond doubt that Sanskrit is far from being a dead language. This, however, does not imply that Sanskrit can be made the linguafranca. Some of the foreign delegates feel that Sanskrit has a role to play as a powerful medium of communication at the level of scholars and that this should be continued. What is considered a more significant outcome of the conference is the rapport that was brought about between two types of scholars—the traditional and the modern—the former represented by the pandits who had gone through the mill of *gurukulavāsa* and the latter represented by university-trained indologists. For long, it has been felt that there is a vast gulf between the two, although each had its merits. To bridge this gulf and bring together to depth of traditional scholarship and the scientific approach of modern scholars had been one of the goals of those in charge of promoting Sanskrit studies in India. The conference represents, an important step towards this goal. The scholars from the West, to whom Dr. Karan Singh paid a warm tribute for their rediscovery of Sanskrit, were able to get an insight not only into the contribution of Sanskrit to various arts and sciences but also into the traditional forms of learning. There were special sessions of Vedic recitations, debates and memory feats which impressed the Western scholars greatly. The interest evinced by the Western scholars is expected to give the much needed prop for the proposal of the Government of India to grant life-pension to ten scholars to train two students each in the traditional methods of learning by chanting and charcha (debate). The scheme is aimed at keeping alive a tradition which is in danger of extinction. One can expect greater flow of information between Indian and Western scholars when a machinery as suggested by the conference is created for exchange of scholars on an extensive scale. The conference has also served a useful purpose in highlighting the role played by Sanskrit in influencing the thought and culture of not only India but a number of foreign countries. As Dr. Karan Singh said, Sanskrit has never been confined to India and it has accepted the best from every direction. The impact of Sanskrit in South-East

Asian countries is well-known but the papers presented by foreign delegates were quite revealing in regard to Sanskrit influence in Western countries as well. Some of the Sanskrit traditions were reported to be still preserved in Ireland. The close and intimate relationship between Sanskrit and many foreign languages was brought out in many papers. According to Dr. Harry Spitzbardt, the influence of Sanskrit on the development of modern Indonesian shows an increasing tendency in the present time. This trend is found to be most conspicuous in the field of lexicology. There were a number of papers which dealt with Persian translation of Sanskrit works. A paper by Prof. Pentti Aalto claimed that by adopting Sanskrit words and terms and by adapting Mongolian expressions to render the ideas conveyed by Sanskrit literature, the Mongolian language became capable of expressing the most sophisticated scientific and philosophical thinking of the time.

Thus, Sanskrit appears to have been a common denominator in the cultural evolution of many countries and, to some extent, this was reflected by the equal passion for Sanskrit literature displayed by delegates from such diverse countries as the Soviet Union, the United States, Indonesia and Mongolia. Dr. Igor se-rebriakov of the Institute of Oriental Studies in Moscow has taken up translation of Kathasarithsāgar and Bhartruhari's works into Russian. The American delegate, Mr. A. Wayman, is due to bring out a commentary on Buddhist Tantra. The Mongolian delegate, Prof. Vrinchen, who is now 67, is soon to publish a translation in Mongol of Kavya Dars'ha.

This passion for Sanskrit literature naturally made the delegates discuss problems relating to teaching of the language and facilities for research, publication, etc. A dominant view among the delegates was that the relevance of Sanskrit studies in the modern age of science and technology cannot be minimised because it has an eternal value to humanity.

Dr. Karan Singh too in his presidential address referred to the superb linguistic structure and literary glories of Sanskrit besides the relevance to the modern age of the corpus of knowledge contained in Sanskrit works. In fact a whole section was devoted at the conference to the contribution of Sanskrit in various fields of arts, science and technology. One paper showed how the findings of modern physics support the conclusions of Advaita Vedānta regarding the nature of the physical world.

Another claims that the fundamentals of cytogenetics could be found in Sanskrit literature. A third one says that Kalidasa's works contain informative material useful for zoological research. Similarly the fund of knowledge in Sanskrit literature in other fields was highlighted.

Having considered this, the conference naturally laid stress on measures to preserve this literature and provision of facilities for scholars to work on them. It was in this context that the suggestion for creation of a National Sanskrit Library was made. Such a library should be entrusted with the task of proper preservation of old manuscripts in different parts of the country. For instance there is a feeling that the upkeep at the University Manuscript Library at Trivadrum is far from satisfactory. If there is a national agency many valuable manuscripts can be saved from extinction. The conference has evidently driven home this point effectively and the Deputy Minister for Education Mr. D. P. Yadav, who has been taking active interest in promotion of Sanskrit, told the concluding session that Government was already considering a proposal to this effect. (*The Hindu*, 11-4-'71).

10—4—72. Over 60 poets and writers of southern languages and English have agreed that southern literature and Indian writing in English showed the influence of Sri Aurobindo to some extent and this was more marked in Kannada.

This consensus was arrived at during the two-day regional seminar, the first of the series on Aurobindo and Indian literature organised by the Sahitya Akademi. Subjects discussed included : Sri Aurobindo's impact on the four southern languages and the Indian writing in English, Sri Aurobindo's theory of literature and the future poetry and his interpretation of Indian literature with reference to the ruling concepts and current trends in the respective literatures.

Among those who had contributed papers at the seminar were: Prof. V. K. Gokak, Prof. R. S. Mugali (Kannada), M. Govindan and Dr. Ayyappan (Malayalam), Dr. Prema Nandakumar and Prof. T. P. Meenakshisundaram (Tamil), Dr. A. Ramakrishna Rao and Amarendra (Telugu) and Dr. Sisir Kumar Ghose (English).

Prof. T. P. Meenakshisundaram pointed out that the cream of Sri Aurobindo's philosophy was that only those who could most completely see the cosmic vision-realising of the godhead in the world and in man could become the creators of the poetry of future.

Dr. Prema Nandakumar said that the easy availability of Tamil translations of Aurobindo literature would lead to a healthy growth of Tamil literature based on Aurobindo's ideal.

Prof V. K. Gokak said that Aurobindo's impact had transformed the life mission of many Kannada writers.

Mr. Ramakrishna Rao said : "at a time when it is fashionable in Telugu poetry to air despair at the rotten state of society and shout hoarsely that the only infallible source of power is the barrel of a gun, these writers (Aurobindo writers) have been able to transcend the encircling gloom of the contemporary scene and visualise a world bathed in celestial light."

Mr. Sisir Kumar Ghose of Shanti Niketan said that the lasting value contributed by Aurobindo was that he proposed a different and deeper reading of the human situation and saved us from "the blight of division, disharmony, uglification and the general insignificance which is the lot of man to-day." (The Hindu, 11-4-72).

10-4-72. The archaeological excavation of a pre-Harappan settlement, at Kalibangan, in Rajasthan, has yielded the remains of an agricultural field, the earliest so far excavated anywhere in the world. Its antiquity is broadly placed in the first half of the third millennium B. C. The furrow marks on a grid pattern on the excavated field in the pre-Harappan settlement, situated on the left bank of Ghaggar River, has also led to the discovery that the pattern was adopted to accommodate two kinds of crops in one field—the method followed even to-day in the fields around Kalibangan. Reporting the "outstanding" discovery, the Director-General of the Archaeological Survey of India, Dr. B. B. Lal, in the latest issue of Purattativa, bulletin of the Indian Archaeological Society, said, "The pre-Harappans of Kalibangan have given us a unique example of a ploughed field." He said, as far as he was aware, this was the earliest agricultural field so far excavated anywhere in the world. (The Hindu, 11-4-72.)

7-5-1972. Tiru N. D. Sundaravadi Velu, President of the Institute of Traditional Cultures and Vice Chancellor, Madras University, was suitably honoured by the award of the title 'Kalvi Neṭikkāvalar' on the occasion of his 60th birthday by the Rāja of Chettinād, and a Ponnādai was presented to him. The Nakkīrar Kazhagam got up an impressive function on the occasion and issued a pamphlet listing the brochures of the honoured guest. A seminar dealing with aspects of Education as viewed by the honoured guest was also held in the Gokhale Hall in which leading scholars took part.

SECTION IX: REVIEWS

Introductory Sociology.

By Peter Worsley, Roy Fitzhenry, J. Clyde Mitchell, D. H. J. Morgan, Valdo Pons, Bryan Roberts, W. W. Sharrock, and Robind ward: (A Penguin International Edition: Middlesex, England. Penguin Books Ltd., Harmondsworth, 1970 : Pages. 416. Price 8s. 40p) :

Peter Worsley and his seven colleagues of the Manchester University Department of Sociology, are to be commended for undertaking the task of writing this text book entitled 'Introducing Sociology.' Although this book has been designed for the use of students who are coming to sociology for the first time, it will be found readable by the general reader as well. It is the best short and precise answers to questions like "What is Sociology?", "Is Sociology a Science?" etc. All beginning students of Sociology should read this book before an intensive study of a general text book on Sociology is undertaken. This original penetrative analysis will certainly awaken interest of the students to launch a serious study of Sociology, which of all sciences should benefit man most.

The authors want the readers to realize the considerable trouble they had taken in subjecting the first draft of this book for the careful scrutiny by the teachers of Sociology and Social Anthropology and the students of not only Sociology, Education, Commerce, but also of extra-mural classes.

The merit of this book lies in the fact that even though it is intended to be an introductory text book for the beginners, it is not very elementary. It, in fact, presents in a systematic and lucid way the 'thorny issues of theory', which are often left out in most of the introductory text books. The common defect in the large number of text books that crop up, is that they draw nearly all their illustrative material from the United States and hence they often seem rather parochial to non-Americans. This crucial defect the authors have tried to correct by including

illustrations on a "cross-cultural" basis, so that other English speaking readers, especially British, would find analyses of their own experience. Great care had been taken by the authors not to omit the best American Sociological literature while drawing heavily upon British studies. Still another interesting feature of this book is that the authors move freely across the disciplines of Social Anthropology and Sociology. This has enabled the readers to look at the British society within the context of the rest of the contemporary world, including the Communist societies and the 'Third World', as well as within the context of the variety of societies and the pattern of development that history has recorded. And the authors have always attempted to apply the theoretical notions developed in one context to other quite different cultural situations.

The book opens with the Part containing two chapters devoted to providing largely to the uninitiated student, information about the relationship of Sociology to society, the nature of sociological theorizing and the logic and procedures sociologists use. The authors claim that even though Sociology has, perhaps, been the fastest growing science among the social sciences, it is by no means popular in all quarters. They very frankly mention the fact that some fear the dispassionate examination of society because they think that things might come to light which are better left hidden or unexplained. Some feel that Sociology will make people (especially students) 'radical' or 'critical'.

The authors with their persuasive arguments confront the critics who question the subject's claim to be a science. They rightly point out that "the Sociologists see society as exhibiting order: patterned regularities, not just a collection of random, disconnected events or facts. A society is a system in so far as it is made up of parts which mesh together. Changes in one part will have effects on other parts. In order to understand these interconnections, we need a body of theory which itself is systematic". (P. 54) They also bring out the limitations of the science of society in the following statement:— "But social science cannot, in any case, entirely imitate the natural sciences because of that fundamental central difference in subject matter: that the sociologist's subject matter includes conscious, active men". (P. 58).

In the second chapter of Part I, the rigorous examination of the logic and method of sociological inquiry, is preceded by the conclusion that "There is, then, no one 'best' way of collecting data. The sort of generalization that the sociologist wishes to make and the nature of the subject matter he is dealing with, will jointly determine whether he primarily uses existing material, a social survey, interviewing or observation, participant, or other wise." (P. 96). This is followed by a discussion on 'analysis of data' and 'interpretation of data.'

The second part covers chapters on Family, Education, Work and Community. These four topics are discussed in this order because the authors want to relate their unfolding of the discipline of Sociology to the reader's own experience of life. The normal experience of individuals is to be brought up in families, then go to school, and later to go out to work and to come under wider community influences. Each of these areas of social life has given rise to a different specialized sub-division of the general subject-matter of Sociology: the Sociology of the family, of education, of work, of urban and rural community life. Hence the authors are prompted to use these divisions as the subject matter of the separate chapters in Part II of the book. In these chapters basic concepts are discussed and important theoretical issues are brought to the notice of the students. Moreover, the concepts and theories are used in quite different contexts as well. For instance, the concept of 'role' is used in analysing community life, social class membership etc. Likewise, the concept of 'function' is used in the context of the family and educational system. Thus each chapter has a double purpose: It introduces the reader to a particular 'substantive' area of social life as studied by sociologists and it also familiarizes him progressively with key concepts and theoretical ideas. The authors did a good job in showing that one cannot manage description well without theory. Thus they are able to fill a long-felt need in the infant discipline of Sociology.

The Third part surveys the wider questions of the way societies are held together despite being divided horizontally and vertically. The Indian student may feel disappointed because the authors have very briefly condensed all about the caste system in

just one page. (P. 286). The authors have done very ably the chapter on Social Stratification : Class, Status and Power.

As we are living in a dynamic world, the last chapter on 'The Problem of Order' needs to be strengthened by a more adequate discussion of social change and factors that promote and hinder social change and progress.

The value of this book has been enriched by the addition of an elaborate list of reference books and suggestions for further readings for each chapter.

I am sure that this book will contribute substantially to a better understanding of Sociology not only among the students but also among laymen.

—C. M. Abraham.

Prakrita Jaina Kathā Sahitya by Dr. J. C. Jain. Lalbhai Dalpatbhai Bharatiya Sanskrit Vidyāmandir, Ahmedabad-9. 1971
Page 196. Rs. 10/-

Stories form an important part of Jaina literature : fables with birds and beasts as the characters, stories of the ordinary people like merchants, officers, thieves and fools ; distorted versions of Hindu Purānic literature ; didactic and religious stories mainly intended to inculcate Jain Dharma among the people etc. The present volume is a general survey of the story literature of the Jainas ; Section I deals with secular stories dealing with love, courtesans and money ; Section 2 deals with Dharma-Kathās, ethical, religious and didactic ; Section 3 gives a comparative study of the *Vasudevahīṇḍi* and the *Bṛhatkathā-slokasaṅgraha* as far as the stories narrated are concerned. The book is not an exhaustive and thorough study of all the Jaina Stories ; but a general survey, written in a lucid and clear style with apt illustrations, of the Jaina story literature. It is fully documented and will be of interest not only to the general readers, but also to the serious students of story literature and Jainism.

Index of Half Verses in Pramāṇavārtikabhaṣya. Compiled by Pt. Rupendra Kumar Pagariya, Lalbhai Dalpatbhai, Bharatiya Sanskrit Vidyāmandir, Ahmedabad-9, 1970. Pages 76. Price Rs. 8.

The *Pramāṇavarttika* of Dharmakīrti is one of the most important classical books on Buddhist logic. Among the commentaries on this work, the *Pramāṇavarttikabhaṣya* also called *Pramāṇavarttikalalāṅkara* of Prajñākaragupta (c. 8th Century A.D.) is the most elaborate. It has been published from Patna by Rahul Samkrtyāyana. That Bhāṣya is in prose and verse and contains several verses of which some are quotations from other works like the *Slokavarttika*. The present index of half verse in the *Bhaṣya* will be of use to scholars interested in Indian Philosophy. The value would have been greater if the verses had been identified wherever possible. It is surprising that nowhere in the book is any reference made to the edition of the text of which this forms an index, namely Rahul Sāmkṛtyāyana's edition.

—K. K. Raja.

Haribhadra's Neminahacariya. Volume I. Edited by Prof. H. C. Bhayani and Prof. M. C. Modi, L. D. Bharatiya Sanskrit Vidyamandir, Ahmedabad-9, 1970. Page 436. Price Rs. 40.

The *Neminahacariya* (Skt. *Neminathacarita*); which is critically edited in full here for the first time on the basis of the two available manuscripts,—a palm leaf manuscript from Jesalmere and a paper manuscript (from the Vijayadevasūri's collection at the L. D. Institute of Indology itself—is an important and voluminous epic poem of Apabhraṁśa literature dealing in about 8000 stanzas with the mythological life of Neminātha, the twenty-second Tīrthāṅkara of the Jainas. It was composed in A.D. 1160 by Harbhadrāśūri of Vada Gaccha of Śvetāmbara Sect, pupil of Śricandrasūri, at Anahillapura, the capital of the Cālukyas of Gujarat. It is mostly in the five-lined *Raddha* metre. It may be noted that the *Sanatkumaracarita* edited by Jacobi in 1921 forms part of the *Neminahacariya*. The present Volume I contains the critical edition of the story of the first eight *Bhavas* of the life of Neminātha. The remaining text covering the ninth *Bhava* will form Volume II. A general introduction dealing with the life and works of Haribhadra, an analysis of the language, metre and the literary form of the text and a glossary of important words will be published as the third volume. The edition is prepared carefully and the editors Prof. H. C. Bhayani and, Prof. M. C. Modi deserve congratulations from scholars and students alike. A. Dalsukh Malvania, Director

of L. D. Institute, points out in his Preface, "The prime importance of the work lies in the help that it renders to the students of modern Indian Regional Languages in tracing out their development. A critical edition of such an important text is sure to give further impetus to Apabhramṣa studies, almost neglected for a long time; but now receiving attention from serious students of Indology.

—K. K. Raja.

Jaina Ontology—By Dr. K. K. Dixit (Ahmedabad : L. D. Institute of Indology, 1971), pp. 203 including three appendices and three Indexes, priced Rs. 30.

One of the difficulties encountered by a serious student of Indian thought when he tries to 'reconstruct' the systems of philosophy is the lack of systematic historical approach. The Jaina system of philosophy has not been an exception in this matter. The 'handicap' of the non-availability of chronological details has been particularly felt by the scholars interested in the system as well as the lay public since not many books have been published on Jainism till recently—especially when compared to the publications appearing in India and abroad on the sister-systems of Hinduism and Buddhism. As such the present publication is bound to be valuable both for researchers on Jainology and those concerned with other early religions of India.

Tracing the history of the Jaina system through twenty-three centuries (5th Cen. B.C.—18th Cen. A.D.) is indeed as laudable an effort as it is difficult. The author acknowledges the difficulty and suggests even at the outset that taking an extreme position—whether it is in the matter of accepting the present-day Svetāmbaras' view that the old Āgamic texts are most authoritative or the opposite view as the present-day Digambaras'—has to be avoided, since only then without prejudice to any one of the sects the doctrines can be traced. This initial spelling out of the author's attitude towards the Svetāmbara-Digambara controversy sets the tone and tenor of the entire work, for it insists on studying the evolution of the ideas of the Jaina tradition, clearly accepting the view that notwithstanding some differences between the two sects *in spirit* the teachings of the two schools represent one tradition, viz., the Jaina tradition. The author has, not however, overlooked the differences between the two sects; in fact, he cites

important Svetāmbara as well as Digambara texts and points to their specific features.

The difficulties in relying on linguistic peculiarities alone (to give a historical treatment to the whole subject) of the various texts are clearly acknowledged in the work, and the alternative method, viz., tracing the antiquities of the *doctrines* themselves is followed by the author. From a philosophic point of view this mode of historical treatment is especially significant for a direct access is thrown open to the origin and development of the various ideas which together go to make up the philosophic tradition. The author's task in regard to the non-Āgamic texts has been made somewhat easy thanks to the availability of the precise dates of the scholars. Wherever there has been no agreement, the author has carefully adopted the procedure of correlating the text (concerned) to the stage of evolution of the teaching (it contains) and 'fixing the dates.'

Though the author's main concern in the work is the ontology of the system, he has not mechanically treated it in isolation from its epistemology. The reciprocally intimate relationship between the two aspects of Jaina philosophy is thus clearly illustrated by the author.

The distinction drawn between the Āgamic and the post-Āgamic periods by referring to the latter as the 'Age of Logic' and particularly the substantiation of the distinction in Chapter 3 of the work is another illuminating aspect of the book. The equally detailed treatment of the traditionally accepted source-books (Āgamic) clearly reveals how deeply the author appreciates their significance in them even while pointing to the dynamic aspect of the post-Āgamic period. The learned author's contribution to Jainology in this regard is particularly bound to be acknowledged by serious students of Jainism. The volume is a valuable addition to the available literature on Jainism in particular and provides a valuable work for researchers in Jainism.

—S. Gopalan.

Jayendrakumar Anandji Yajnik; *The Philosophy of Sri Svaminārāyaṇa*; (L. D. Series 32, L. D. Institute of Indology, Ahmedabad. 9-First Edition, 1972, pp. XVI 183, Price Rs. 30/-).

It is surprising that the valuable contribution made to the philosophical systems of India by Śrī Svāminārāyaṇa of Gujarat has escaped the notice of savants like R. G. Bhandarkar, Dr. Macnicol and John Mackenzie. Dr. J. A. Yajnic takes credit, in the volume under reference, to reconstruct, successfully, a comprehensive philosophical system based on the sayings of Svāminārāyaṇa.

Born in a village near Ayōdhya in 1781, Svāminārāyaṇa, even as a child, displayed enormous religious fervour, to the extent of wandering for years in quest of spiritual knowledge, which he ultimately acquired and transmitted to his disciples. In all his teachings, there was a mark of individual, intuitive interpretation. *Vacanāmr̥ta*, a book of questions and answers, and *Sikṣāpatri*, an epistle of precepts, containing 212 vesres, represent the groundwork of his philosophy and ethics. It is no easy task to draw out, from this limited source, an entire philosophical concept, of the Svāmiji, covering the enormous field of theology, metaphysics and morality. Vaiṣṇavism comes nearest to his concept of religion as *Sarīra-sarīri Bhāva* is the basis of both. But, in minor details, the Svāmiji deviates from Śrī Rāmānuja's ideas, thereby claiming that his was a pure form of Vaiṣṇavism. His *Vacanāmr̥ta* easily lends itself to be understood with clarity, while some of the interpretations of other great Ācāryas, look, at times, far-fetched. In the teeth of heavy opposition and persecution by traditionally-minded vested interests, the Svāmiji established his order in Gujarat, where thousands of followers and Sādhus embraced his creed.

The book is in four parts. After a general introduction and biographical sketch about the Svāmiji in part I, the author covers a very wide ground of Epistemology in Chapter II (p. 15 to 45). Therein special mention is made of the Svāmiji's conviction that belief in God is fundamental for those not qualified for intuitive experience and that there is the need to go in for a *Sadguru* to interpret the scriptures. Part III (pages 45 to 137) embodies those metaphysical concepts fundamental to any system of philosophy. Herein we are treated to an exhaustive account of features like the existence of God, His immanence and transcendence, His form and divine attributes and His Karma-phalapradātītvā. The Svāmiji believes in the Avatāra doctrine

of the Vaiṣṇavites (but not restricted to the usual ten) though, in certain aspects of that concept, he chooses to disagree from them. (pp. 84 to 95). He accepts the plurality of the jīvas and believes in five ultimate metaphysical entities, namely, Parabrahman Akṣara-brahman, Īśvara, Jīva and Māya, while Śrī Rāmānuja stresses on only three, namely cit, acit and Īśvara. The learned exposition regarding the mutual relationship among those concepts is the most enlightening feature of his philosophy. In pages 124 to 127 the author makes a pointed reference to the sharp and striking contrast between certain features of Śrī Rāmānuja's and Śrī Svāminārāyanā's conclusions. It is a special feature of this system that it reconciles Deism, pantheism and theism and styles the concept *Panentheism* (All-in-God).

Part IV covers the psychological, religious and ethical doctrines of the sect. The place of Dharma, Jñāna, Bhakti, Varnāśrama in regulating one's conduct in life is stressed as also the Ahimsā code, which is the life-force of his creed. The Svāmiji recognizes only to Āśramas-Grahasthāśrama and Tyāgāśrama as paths leading to Pravṛitti and Nivṛitti mārgas respectively. The moral basical doctrines he preached (some XXXV in number) are enumerated in pp. 171 to 174.

That the author Mr. Yajnik has been shrewd enough to discern the entire structure of a philosophical system in such limited material speaks immensely about his intellectual acumen. If the Vaiṣṇavites lay stress on *Arthapañcaka* (Prāpyasya brahmaṇorūpam, prāptuscha pratyagātmanah; prāpyupāyam phalam caiva tathā prāptivirōdhica Vadanti sakalā-vedāḥ Setihāsa purāṇakāḥ) as a criterion for a sound system of philosophy. Svāminārāyanism's claim to be called a system is more than amply justified. Hence the Svāmiji is looked upon as an avatāra of Para-brahman by his disciples. The L. D. Institute of Indology deserves credit for including this work in its Series (No. 32) of research publications. —S. Tirumalachari.

India's Contribution to World Thought and Culture, A Vivekananda Commemoration Volume; (Vivekananda Rock Memorial Committee, 12, Pillayar Koil Street, Triplicane, Madras-5; 1970. Pp. XV + 705 with plates; Price Rs. 150).

This *Magnum Opus*, released on the occasion of the inauguration of the Vivekananda Rock Memorial, Kanyakumari, South India, is a fitting tribute to the lasting memory of that great savant, who has left an indelible impression about the culture of India, which he ably represented in the World Conference of Religions in Chicago. His name is closely associated with the Rock at Kanyakumari, where, Vivekananda stayed for a time to meditate on aspects of Hinduism. Hallowed by his memory and renowned for its natural environment, the Rock is bound to be inviting to scholars on the path to spiritual exaltation. The many-sided cultural missions which the Ramakrishna Mission has undertaken throughout the world are adequate proofs of the spirit of dedication of the Swamiji's who follow in the footsteps of their master.

The volume contains very learned articles from well-read scholars on aspects of Indian Cultural expansion to neighbouring countries and islands. That Hindu India shone as a beacon of light throughout the East even in very early times is evident from a study of the articles. Culture, Sculpture, Tantrism, Metaphysics, Trade, Medicine, Astronomy and Architecture are the many-sided branches of intellectual growth of India. The evolution of new concepts of religion was ushered in by the Buddha and Mahāvīra.

The Universities of Nālanda, Vikramasīla, Taxila, and Kāñchi produced scholars in all fields of activity, to whom service was a pleasure and propagation of knowledge was an end in itself. Such articles as 'Ācāryas of Nālanda,' 'The Expansion of Indian Medicine Abroad,' 'Hindu Deities in Central Asia,' 'Indian Religions and the West' and a host of other such essays are written in a masterly manner. It speaks volumes to the work of the Committee, which has chosen to approach the best brains to contribute articles. The section on 'Swāmi Vivekananda; life and Mission' is quite in place in such a volume, though it deserves more pages of writing on the Swami's contribution to the World of Indian thought.

Considering the subject matter, the get up and the print of the volume it is a good enough publication, though it is so priced that it cannot be within easy reach of all. The book must take its rightfull place in all libraries.

—S. Thirumalachari.

The Concept of Culture by Dr. V. Raghavan, Transaction No. 41 published by the Indian Institute of World Culture, Bangalore-4, 1971, pages 71, price Rs. 2/-

The concept of Culture, of which, says the author, there are no less than 161 definitions, has become at his hands 'a vast umbrella', to house under it a string of lengthy quotations which fill almost half of the booklet. The range is so wide that it extends from a rather poor or puerile definition of it as 'A cheerful intelligent face is the end of Culture' (p. 21) to a formidable list of almost all good qualities the human mind can conceive as in the citation from Aurobindo on page 3 and from others on p. 25 and 40 following; so that the author is driven to concede "The full perfection of Culture may be embodied only in the great incarnation of Divinity, the Avatars" (p. 60). In other words it would mean that the really cultured person is God himself.

Pragmatically speaking, particularly with reference the context of the world to-day, torn by distress and dissensions, jealousy, hatred and war, of what use is the compilation of this long list of virtues, except as a futile grandiloquent academic excursion into the realms of culture? "Human beings" as someone observed, "are not perfectible. They are improvable". The world needs to-day not so much expositors of culture but its exemplars. In the religious and philosophical history of our land we have had exponent-exemplars from the great Śrī Sankara to the modern Rāmakrishna Paramahamsa, and Vivekānanda but their impacts on the average man has been next to nothing. In this melancholic strain we have to console ourselves in the words of the author himself: "This is no disparagement or argument for the impracticability of the whole concept of culture. Whatever, little, whatever little by little, we have gathered, stands us in good stead.....we should ceaselessly practise their imitation" (p. 60). This is a consummation devoutly to be wished for.

It is debatable if the concept of culture is a single stereotyped concept or a composite and pluralistic conception; also whether it

is exclusively environmental and acquired and not inherited in any manner as the anthropologist holds. The author seems to be inclined to the view that it is a single concept and non-instinctive. A contrary view, however, would appear to be tenable on various grounds. For example, the doctrine of *samskāras* (mental impressions) *pūrva janma vāsanās* pre-natal tendencies) etc. which differ from man to man and manifest themselves in reincarnations would militate against his view. There is also the question of *svarūpa*, the congenial soil in which culture can grow. One is reminded of the Sanskrit verse which says that an individual is wicked not because he has not crammed the Vedas or read the Dharma Śastras, but because it is a manifestation of his nature (*svabhāva*) even as the milk of the cow is naturally sweet. A certain amount of grafting may be possible but such grafting can bear fruit only if it is on a basic receptive soil. Prof. Arnold Toynbee who has written a Foreword to this booklet observes : "Instincts are implanted and modified by natural forces that are beyond the control of human wills. Culture, on the other hand, is *karma*. It is the cumulative product of past action." If this is so, as indeed it is, the hereditary character of culture to some extent at least would be obvious. These factors, *samskāras*, *pūrva Janma vāsanās*, the play of kārmic forces, differing from individual to individual during the course of his evolution would lend support to the view of a plurality of cultures with a hereditary element in it (Sri R. C. Majumdar: Section 4. Medicine in A Concise History of Science in India, 1971, p. 239) and not make it a single impartite factor of non-instinctive nature ; so that to talk of a single world culture is more a pleasing chimera than an actuality. That is why Sri C. Rajagopalachari in his address to the Institute in 1966 on the unifications of Cultures suggested that the Institute might be called Indian Institute of World cultures as a suitable name instead of the singular form, Indian Institute of World Culture, which the author of this booklet seems to prefer in accordance with the cherished desire of the founder of the Institute. As Aurobindo observes with reference to his idea of gnostic race of beings, which is the expression of the highest form of culture, it would not be a "single type, moulded in a single fixed pattern; for the law of the super mind is a unity in diversity and therefore there would be an infinite diversity in the manifestation of gnostic consciousness".

The Mysteries of God in the Universe by H. S. Spencer
Price Rs. 20/-.

Sequel to the Mysteries of God in the Universe, Price Rs. 10/-
(both volumes published by H. P. Vasvani, A. 6, Sadhu Vasvani
Kunj, 3 Sadhu Vasvani Peth, Poona I).

The two volumes under review, from Mr. H. S. Spencer are a historical and critical study of the concept of reincarnation as presented in *Zarathustra Gathas*, *Koran* and the *Bible*. The author reprints in the present work two of his original brochures on the subject. After making a detailed study of the place of reincarnation in the three religions, he attempts to show that the scriptural statements are wholly in agreement with the findings of Natural sciences. He gives in the first section of the book a detailed account of the Karma theory. In the second section he shows that the four monotheistic religions have a large area of agreement on several issues. They are agreed (1) "Man has to return to his maker, the Absolute Spirit from whom he has come and with whom alone he can find life everlasting. (2) Man can accomplish this return only with perfected attributes (3) That perfection is attainable only by life on earth for which repeated births are a dire necessity" (p. 101). The third section of the first volume carries three essays on different topics.

The second volume is a sequel to the first. It also treats about reincarnation. It is a compilation of opinions from Christ, Greeks, Neo-Platonists, Goethe, Fichte, Schiller, Hume, McTaggart and poets like Wordsworth, Browning, Rossetti. In short the two books give us a mine of information on a very important religious concept of reincarnation.

—P. Nagaraja Rao.